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FANFARE

Issue #15

covers Astro City by Brent Anderson/ Leave it to Chance by Paul Smith/Strangers in Paradise by Terry Moore
Batman pencilled by Jim Aparo, inked by Bill Sienkiewicz, colored by Jeff Dillon

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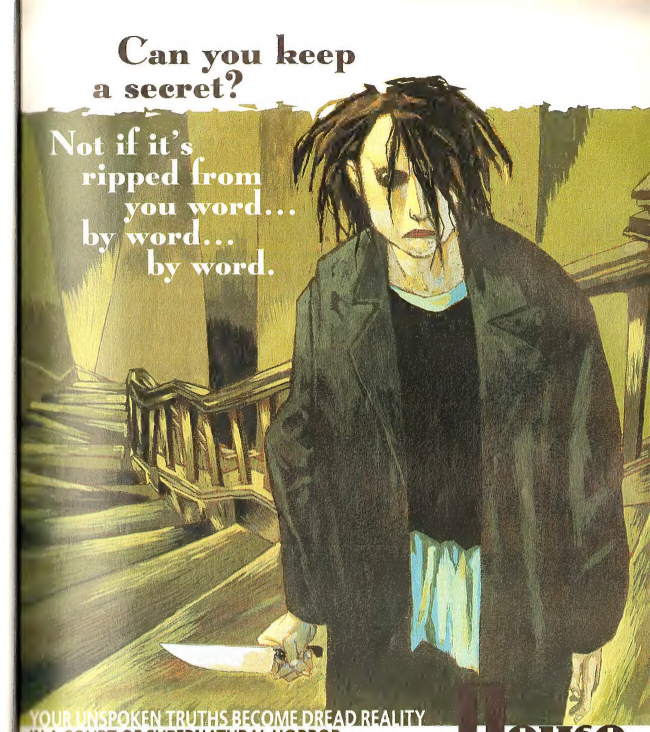
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TRAVEL PLANS? NOT ME!!

Are you sitting on the beach as you read this? Away on vacation, maybe on a plane to some far away, exotic locale? Or maybe just in the back yard, cooking up something on the grill?

Well, I'm not doing that. I'm here in the **FAN** office. But I'm *happy* about it! Really. I wouldn't have traded a trip anywhere for all of the stuff we've got in store for you this issue.

With summer in full swing, things just keep getting hotter at **FAN**. We've got a killer interview with the crew of **Detective** #700 and the current Legacy story line. This happens to be one of my favorite story-lines because it features one of the coolest DC villains, Ra's al Ghul. This guy is the ultimate Batman villain!

We also take a look at the new Homage Comics line from WildStorm, which everyone has been talking about. With talent like Terry Moore, Kurt Busiek, James Robinson, and Paul Smith, this new imprint will definitely change the face of comics.

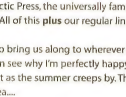
And speaking of changing, instead of looking at what Jim Lee and Brandon Choi create, **FAN** takes a different slant this issue and looks at what these two guys actually read and collect. How's that for well rounded comic information!

And since you've gotten this far, you've already pulled the **Warrior** ashcan out of our polybag. If you haven't given this book a chance, you're really missing out. Give this ashcan a read and you'll see why we're proud to bring this **Warrior** comic directly to you with **FAN**.

And because we had so many requests, we also tracked down the Ghost Who Walks, Billy Zane, for an exclusive interview on the *Phantom* that will blow you away....

Plus we've got some great interviews with Humberto Ramos (of **Impulse**), those dedicated guys from Antarctic Press, the universally famous Space Ghost, and that Bad Boy of Comics, Hart Fisher. All of this **plus** our regular line-up of trend-setting columns.

I'm glad you decided to bring us along to wherever it is you've decided to spend your summer. I think you can see why I'm perfectly happy to be sitting right in the middle of all of this excitement as the summer creeps by. Though a quick dip in the pool might not be a bad idea....



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Response to the Don Chin/Preacher letter has been incredible. Even at the time this issue went to print, we were still receiving letters by people wishing to express their opinion on the subject. However, due to space constraints, we will never be able to print them all. The following two letters will be the final ones addressing that subject that we will print. We apologize to those of you who wrote in and didn't see your letter published.

THE PREACHER DEBATE—THE FINAL CHAPTER

Dear **FAN**:

Being a new reader of **FAN** (as of #14), I didn't get a chance to read Don Chin's letter concerning DC's **Preacher**, but I was intrigued enough by the response to toss my two cents in:

I've never read **Preacher**, and from the sounds of it, I don't have any great desire to; I got the adolescent fascination with perversion out of my system years ago with **Faust** (which, to be fair, did make quite a statement concerning violence and sex, the extreme contrasting the readily available watered-down version in mainstream material at the time). I've heard enough "buzz," though, to want to check **Preacher** out and judge it for myself: unfortunately, unless DC plans on reprinting the individual early issues, I won't (but lack of readily available standard format reprints is a topic for another time...).

In any case, I'm not writing to praise or blast **Preacher**, I haven't read it. But I do agree with the core of Mr. Chin's statements that things are getting a little out of hand. DC used to use the slogan "Comics aren't just for kids anymore"—currently, comics, with the exception of a very small handful—aren't for kids at ALL anymore, which is a shame.

I'm writing, because I often find myself in Don's position—because I, too, believe we should use a little moral responsibility in the comics industry. Every time I make such a statement, I'm immediately blasted for being pro-censorship or a "right-wing religious nut."

I'll say right up front that I'm not a Christian. I drink, smoke, and swear. And when I'm not doing that, I write a comic called **DoorMan**, published by Caliber Comics, that's picking up a lot of buzz, including being at the forefront of a small, but noticeable, "Christian" comics movement. (The artist of **DoorMan**, James Lyle, is a devout Christian, by the way, and yes, he does have a positive influence on how the comic is written.)

DoorMan is a Vertigo-esque comic about redemption and confession, dealing with one's past sins. We have no profanity, no nudity (even though we had a shower scene in the first issue), no on-panel, graphic violence. And yet we deal with topics like murder and child abuse—we explore the negative ramifications of such actions to ordinary, realistic characters, not glorify them for the weirdos who enjoy seeing someone's throat slit or a woman having sex against her will.

But enough about myself and **DoorMan**—the point is that you can deal with "mature" topics without resorting to slasher film glorifications of such things. It's a complete contradiction, that 90% of the comics out there that are listed as "Suggested For Mature Readers" really appeal to more immature, adolescent audiences. Very few comics deal with topics that are generally inappropriate for younger readers without resorting to nudity, blood n' guts, etc. It's easy to shock someone with a visual element—a graphic rape or murder scene—and much more difficult to use writing and art to really get under people's skin and make them think.

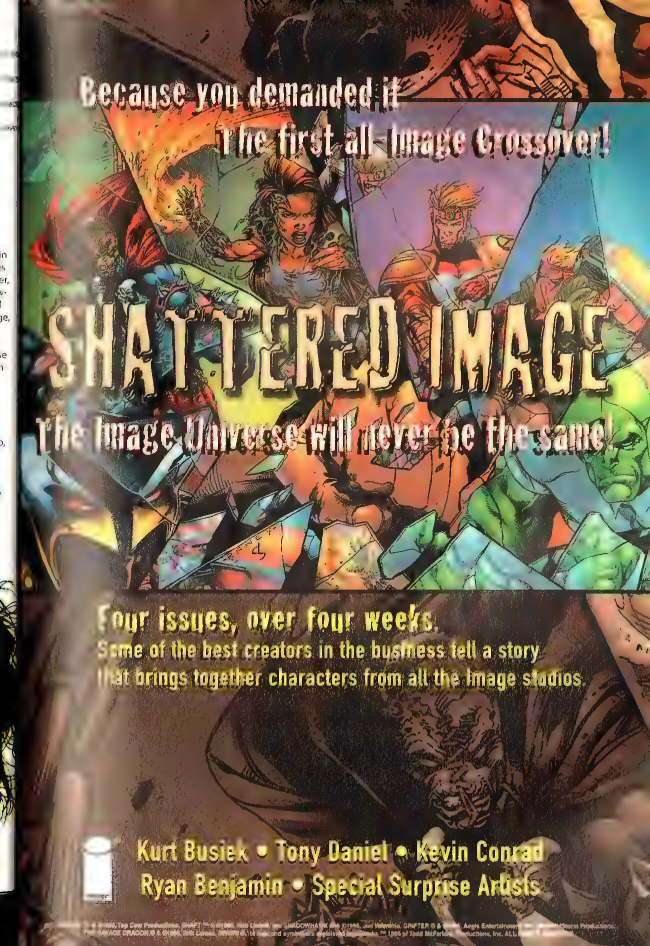
As for Mr. Hart Fisher's statements about Don's opinions—let's remember that he and his cohorts at Verotik, when asked what they would do to support Mike Kennedy and John Hunter of Planet Comics—who were busted for selling Verotik's comics—initially balked at any kind of support to Hunter, Kennedy, or the CBLDF.

So, in other words, it's fine for Hart and Verotik to publish a comic featuring a story about a father who hires thugs to rape and torture his own daughter and have it videotaped for his own enjoyment—and claim they're protecting the First Amendment rights of freedom of speech, but when it comes to putting their money where their mouth is, that's a different story. That's pretty typical, though, of pornographers, who hold the Bill of Rights rolled in one hand and wads of cash clenched in the other fist.

(And as an aside, to Fisher, who claimed Boneyard Press was "blacklisted" for producing "provocative" material—hate to burst your bubble, Hart, but the reason Boneyard's comics don't sell isn't the themes, it's quality—calling the art and writing in them amateurish is a compliment. Ask the retailers. And telling Mr. Chin to "take off the face paint, your 15 minutes of fame as a circus clown are over"—Fisher, you're the one in dire need of a cold shower—weren't you the guy who also cashed in on the parody comic fad with "Kill Image Marvel, et al.?" Weren't you also the one who managed to get on all the tabloid shows with the Jeff Dahmer comics? Those tossing bricks should watch their own windows, Hart, my boy.)

I'm getting sick and tired of the social freaks and the smut-peddlers hiding behind the First Amendment. I'm sure when the Bill of Rights was composed, it wasn't intended to protect **Penthouse**. No, total censorship isn't a good thing, but what we have now isn't exactly great, either.

Bottom line: we may have the right to produce and publish any kind of twisted, sadistic material we want here in the U.S., but we should show a little responsibility for our actions. There should be comics with controversial themes and topics, but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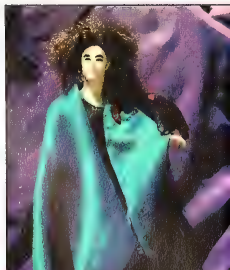
the problem is that "adult" elements are spilling over into the mainstream. All it takes is some large breasts and big explosions, and you can have a hit comic. Mainstream material doesn't have to be "bland," either—there's a host of creators that can prove otherwise. Chris Claremont on the **X-Men** told more stories—under the creative and artistic restrictions of the Comics Code, I'll add—in a year that were powerful enough to stay with readers and make them think about the world we live in than Hart Fisher will in his entire life. Anyone can "hack"—pun intended—out a story that shocks people, if they use no limit the the depravity they show on-panel. Telling a powerful story without the direct use of sex, language, and violence—or using unsavory elements in a way that shows the effect of such actions and situations without glorifying it—is a lot tougher. It takes a lot of guts to stand up for your convictions, especially when you lose potential income as a result. If we're picking sides here, I'm with Don Chin. People like Fisher and his ilk will get their due, someday.
Hope they like hot places.

Mike Leonard
Writer / Creator, **DoorMan** (Caliber Comics)
Creative Director, Mace Comics

Dear Fan,
While reading the letter columns for the past few issues, I enjoyed the Chin Debate, as I like to call it, and was not going to comment because I feel that Mr. Chin has a right to his opinion of a certain book and the comic world in general. I don't currently read **Preacher** but that's not because of any conflicting message contained within, it's because I feel that the story has gone to Hell (pun intended). Mr. Chin has a right to have whatever expectations of whatever he wants but should be aware that the aforementioned "Whatever" may not live up to those expectations.
Anyway, as I was saying, I was set just to sit back and enjoy a good debate until Mr. Reggie Buyer's letter (**FAN** #14) struck a cord with me that I just could not let pass. Now, I believe in A God, but I don't believe in YOUR God. You say that publishers must know when to draw the line. Which line is that Mr. Buyers? The one You or YOUR Church draws in the sand? If it was called **Rabbi** instead of **Preacher**, would you care? This is the world of fiction, Mr. Buyers, and in the world of fiction nothing is, or should be, sacred. Not God, not church, nor death, nor life. You also ask why Christianity is attacked so often. Why is it warped and pervert ed? If you have ever heard the saying "Fiction is based in fact" then you will get what I am saying. The church, at it's best, gives faith and healing to people who need a God in their lives. At it's worst, it brings pain and death. If the Church was the pristine and glorious thing the "Righteous" claim it to be, then people wouldn't be so easily lead to a book like **Preacher**. You fur ther go on to say that you are calling to your fellow publishers to "Take responsibility for what you are pump ing into the minds of the readers out there". Responsibility? Responsibility for what? The fact that their basic idea of what is what conflicts with yours? I could put out a book that portrays Satan as a damn nice guy and as God as a mean, sadistic jerk. Irresponsible? No, not if that is what I believe. If I actually believe what I am producing is the best possible thing I can produce, then my responsibility is fulfilled. If you don't like the ideology, then don't buy it. That Simple. Just because something doesn't fit what you see to be the right way, doesn't mean it should be snuffed out. What if you're wrong? If you are, then all this argument is a waste of time and if your aren't then I am going to Hell but either way, it is not Garth Ennis', or any other creator's, responsibility to conform to anything. If that happened, then I could not make the best story I could for fear of offending someone and if that ever happens, then I ask you to pray for us all Mr. Buyers.

Jared Robertson
Carmel, Indiana



Jonell Napper

Paul Dale Roberts Sacramento, CA

TOY SCULPTORS UNITE!

Dear **FAN**:
A lot has been written over the last couple of years about artists' rights in comics. People like Rob Liefeld and Todd McFarlane are always sounding off about how they are fighting for artists and changing the way the industry deals with talent.
Comic artists used to be unknown guys who got no credit and little money for what they did. The companies liked it this way because it meant that artists were

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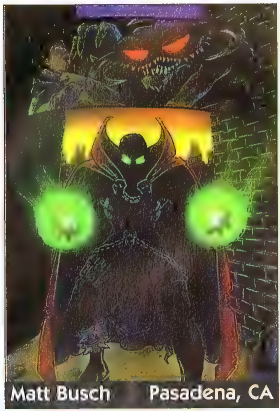

essentially disposable and could be exploited and nobody would know about it.
This has changed, comic artists are the celebrities that draw the boxoffice and if they take off, most times the audience goes with them. People like McFarlane and Liefeld benefit from this new power and have parleyed it into multimillion mult media empires. They write letters and columns and say that they are fighting for all the artists out there.
Now think about this. Who makes their toys? I bet you can't name three toy sculptors, even though you've probably been buying or seeing their work for years. The analogy to the bad old days of comics should be obvious. Open up a series 1 **Spawn** figure. Read the comic that comes with it. On the title page they tell you who wrote the comic, the penciler, inker, letterer and the colorist along with everybody who works at McFarlane Toys. On the newer blister cards they even credit the guy who photographed the figures! While all that credit is going out, they never think to say who sculpted the figure. Without these talented artists all you'd have is an empty box, yet they get no credit whatsoever. Am I the only one who thinks this is a little wierd?
With all the bold talk about setting the toy industry on its ear, McFarlane Toys is missing a chance to make a lasting positive change that is in line with their professed values. The changes that have been made in the comic industry have been hard won by many dedicated people but somebo had to take that first step. Who better to lead an artists' vanguard into the realm toys? Who else has enough power and needs to make it work? And it would be simple as typesetting a couple of lines o blister card or comic book.
I don't mean to pick on just McFarlane Toys, Toy Biz, Kenner and Playmates are better. But it would seem to me that McFarlane would be the exception to th rule. Now that the idea is out there, I hop that he will pick it up and run with it. Sculptors are artists too and and deserv to be known for the excellent job they d

Gregg Keefer
Jacksonville Florida

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LOUSY, STINKIN' SPECULATIN'

Dear FAN:
I know that it is almost a tradition for things to be called collectible & valuable the same breath. Far be it from me to stomp on the plames of this old fire, but

POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite (and not so favorite) companies. So clip this out, copy it, or write your response on a post card and mail it to POLL POSITION c/o **Overstreet's FAN**. Oh yeah, and for you cyber-people, feel free to e-mail your response to **FAN**, just be sure to mention POLL POSITION in your header. All reponses must be received by August 2 1996 in order to be tallied.

WHAT IS THE MOST IMPORTANT ASPECT OF A GOOD COMIC?

_____GOOD ART _____A GOOD STORY

ARE YOU FAN ENOUGH?
64% of **FAN** readers who responded to the POLL POSITION question in **FAN** #13 said that they would rather comics be printed on newsprint paper if it would lower the price they currently pay for their books. 36% liked things the ways they are.

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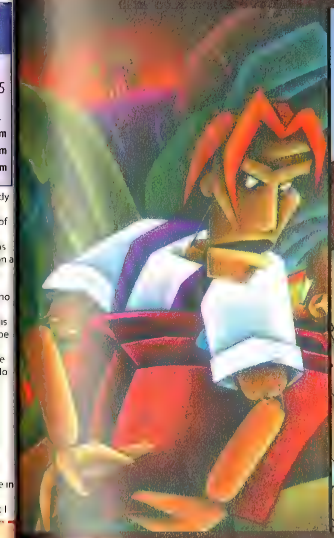

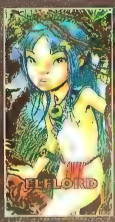

the evolution of comics

PREVIEWS

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PREVIEWS

FAN MAIL

must admit that a re-evaluation is in order. I have often read in both this magazine and your competitor's that things are "in demand," and "going up in price." Before I go further, I also know that the automatic response is "supply/demand" and "economical common sense." There was a short-lived trend about a year ago in the comic book marketplace to minimalize the relationship between comic book collectibles and value, and maximize the emphasis on quality and durability. People were realizing that the value of a collectible will never stand the test of time, but the quality will always be remembered. Those were the days! Now it is back to collectors "trying to pick up at least one of each...are driving the prices up" (FAN #14, pg. 79). No No NO!!! Collectors do not drive prices up. GREED drives prices up. It is called speculation, not collecting.

You can collect some things for absolutely free, even if they are hard to find.

I know it is hard for some of you, but think about all the things that were HOT, HOT, HOT and "going up in price" about so-many years ago. Look back at Garbage-Pail Kids, Darkhawk, Valiant, and Pogs. Get rich quick is not a new concept so use your brains for a minute.

You are not going to make a fortune "collecting" things. Quit trying to scam people into believing a Star Wars toy collection is going to make them a million aire. Because if you do, how am I going to horde all the good stuff.

Q.L.
Lubbock, TX

Trying to pick up one of each item that comes out does not amount to "scamming" or "greed." Just as a card collector tries to complete his set by getting one of each card, a toy collector or comic collector tries to fill his own collection by getting one of each toy or comic he or she is interested in. If there are a great many of these collectors, obviously, demand does actually increase and secondary market value increases as well. While greed is certainly one of

Rex Yount Dubois, P

the main things that can destroy a hobb and the hoarding mentality has left a lo people burned in the past, to say that you will never "make a for tune" collecting things is a bit ir cuarte. For instance, Steve Geppi, president of Diamond Comic Distributors and a rather wealthy m began his career in comics as a collect and it was on the foundations of this th he built his success. While it's true that r everyone will accomplish this degree of success, FAN encourages collectors in th pursuits by attempting to accurately ref the current state of the hobby market. T do anything less would be both mislead and irresponsible. In the end, never forg that each collector must make their ow decisions when it comes to what they c afford to collect and enjoy, as well as whether to *collect* or *invest*.

THE TEAM UP OF THE CENTURY

Richard Curtner San Jose, CA

Dear **FAN**,
I'm writing in response to your recent a cles on Marvel's "Onslaught" crossover t voice some concerns I have about the comics I used to really like. While I'm cer tain that you've heard comments alo these same lines before, I'll have to s that I've had these doubts for years. Most of it concerns the loss of contin I've seen in the past 10 years and, esp cially, with the various X-book crosso up to the current one, the editorial tar pering with various characters "just to k readers interested," and the upcoming "doom" awaiting the X-Men. It all ties in

FAN MAIL

...the current revelation of the villain ... X-Men #54.

... reason, I'm not so certain that ... most powerful telepath, ... Charles Xavier, possesses the ... become God. And a very ... one, at that. While it's true that ... human than anyone else, ... le of the same strengths and ... the point where this power ... th a nervous breakdown can ... very dangerous force out of ... en this fraying coming, and ... ow why they didn't do this to ... or 5 or even 10 years ago. Even ... and the others explaining ... been allowed to explain by ... there's a stretch of reality that ... to the first appearance of the ... the various revisions of ... h story," and the impending ... of the "Days Of Future Passed" ... plesled by Chris Claremont and ... those years ago. I am con... that the X-Men will truly lose this ... we're witnessing the begin... ...ing trip to Hell.

... ...stic vision which seems to have fueled the coming escalation of the anti-mutant sentiment. The presumption here is that all humans will become a frightened mob, lashing out blindly at anything which seems even *slightly* out of place to them. Marvel's writers and editors only see it as a service, it seems, to the instigating instances of Magneto making threats to conquer the world followed by political shenanigans, like Graydon Creed, and the media exploiting the natural fear-like reaction to the extremists to beat up their paranoid sentiment" until we have the bands of lawless mobs and drunken youths attacking any "mutant" they're lucky enough to corner. Again, I'm left with the impression that the X-Men have failed and that the only table Holocaust is com... ing to...

Where is the silent majority who appreci... ate the fact that there are people like the X-Men who overlook the differences between mutant and human to help protect innocent bystanders from the extremists in the world? What about them? Apparently, it looks as though Marvel has decided to make them remain silent.

And finally, there's a question I've seen ... others, and which I've often ... of: do the X-Men ever do ... does hang around their H.Q. ... ...ching about the "dream"? ... ...ems that Marvel has decided to ignore the glowing trivia (the impression ... ...sound of someone yelling, "I don't ... ...Brady Drake bangin' keys on ... ...synth of his! *I wanna see Iceman ...* But any wonder how the ... ...gone insane? What could make a mutant more human than to have that mutant expressing the same desires and showing the same talents as any electrician, musician, or writer? How about a summer job for one of the members of **Generation X**?

However, I've already made my choice. I doubt that it'll make a difference what happens in the future in Marvel comics, no matter what readers like myself do or say. There are alternatives out there, and I've been exploring them. Perhaps later, after all of this has finally ended. Much later for the X-Men.

Sincerely,
Carmen J. Bernardo
Newark, DE

Great letter, Carmen; you bring up a number of points fans have been making over the past year. And you raise a number of interesting questions. If Marvel's reading this, maybe you'll get some answers. Hello, Marvel?

FAN,
I'm willing to let you and your fellow readers in on a little "secret" called **Seekers Into the Mystery** published by DC's Vertigo line. If there is anyone out there who would actually enjoy reading a magically interesting and frighteningly enveloping story, "seek" this book out. You have my word, it is worth spending two bucks on.

Nathan Surget
Neptune, NJ

*Thanks for the tip, Nathan. We've been reading **Seekers** since the debut issue, which we heralded for all to see back in issue #9. If you like that book's author, J.M. DeMatteis, do yourself a favor and check out his **Moonshadow** which, though written in the eighties, was recently reprinted by DC. Paradox Press published another DeMatteis book, **Brooklyn Dreams**, which is becoming a classic among discerning comic book readers everywhere.*

YOU LIKE TO DRAW? YOU LIKE TO WIN?

Starting next month in **FAN**, when you send in **FAN** art to our letters pages, we'll be picking the best of the batch for that month to win some ridiculously outstanding prize pulled the vast, underground **FAN** vault o' valuables. That's right, if your piece is judged to be the best, you win! So get those pencils moving and mail off your art soon! Be sure to include your name, age, address, and phone number, and, remember, nothing you mail us is returnable, so keep your originals. All decisions are final, and all prizes will be awarded. Employees of Diamond, Inc. and Gemstone Publishing, Inc. are not eligible (as if any of them could draw anyway).

the facts upfront

LONDON NIGHT GOES HOLLYWOOD

In a surprise move, Everette Hartsoe has announced that his North Carolina comic company, London Night, has made a deal with Los Angeles based production company Ministry of Film. Under the agreement, Ministry has the rights to develop London Night's titles, characters, and other properties into feature films, television series, and other entertainment mediums. Ranked as the eighth largest comic book company by **Diamond Dialogue**, London Night is the home of the popular **Razor** comics, as well as **Lethal Strike** and **Morbid Angel**.

Of the deal, which gives Ministry a 50% share of London Night, Hartsoe explained, "I think a marriage between Ministry and London Night is great because now we have an enormous creative pool to draw ideas from." Hartsoe also sees this as the first move in a trend that other Hollywood studios should take part in. "If everybody in Hollywood was as smart as Ministry, they'd be jumping on board with independent comic book companies."

Reaction throughout both the comic industry and the entertainment field has been enthusiastic, with **The Hollywood Reporter** running a cover piece on the deal the day it was announced

TOP COW MOOOVES FOR GREENER PASTURES

After Top Cow's recent announcement of its co-production agreement with Marvel, we thought nothing could top that move. But now, in a move that makes Top Cow the fourth largest comic book company in the industry, the studio has broken off from Image, declaring its independence following a three-year partnership. Top Cow officials cite changes in the marketplace as the reason for the move and describe their relationship with Image as amicable. With titles as varied as **Cyberforce, Zero,** and the extremely hot **Witchblade,** Top Cow has carved itself a large chunk of the market in a short history.

Marc Silvestri, owner and president of Top Cow, described the reasons for the split by saying, "With the success of our comic book lines and the increasing recognition of Top Cow as a viable brand, it was time to establish the company as an independent entity. This allows us to further nurture the careers of our stable of artists and writers while pursuing projects with other entertainment companies." Silvestri is no doubt referring to Top Cow's recent agreement with Marvel to share specific characters in crossovers to be released later this year or early in 1997.

MARVEL, LICENSED TO THE HILT

At 1996's annual licensing show in New York, it was Marvel who stole the spotlight, as they announced a number of major deals that will have comic fans seeing their favorite Marvel characters on everything from new television shows to root beer. With the success of the X-Men and Spider Man animated series on Fox, UPN will now tear into homes everywhere with their Incredible Hulk animated series this fall. Also, back on Fox, look for the Generation X live-action series to make its debut hot on the heels of the recent movie Fox aired.

In terms of where you'll find Marvel heroes popping up outside your living room, Subway has created four different Spider Man Kids' Packs, each featuring a special toy. You'll also be able to find the web-slinger on A&W root beer containers, just in time to relieve that hot summer thirst. Another way to cool off in the coming months might be to grab a Spider Man Ice Pop from your neighborhood Good Humor man. And, bringing it all right back into your living room, in late '96, Sega will release X-Women: Sinister Virus for their Genisis video game systems.

THIS MORTAL COIL

It's been almost ten years since Rick Veitch (**Swamp Thing, 1963**) first made fans reevaluate their favorite heroes with his **Brat Pack** and **Maximortal** limited series. Now, Veitch returns to his King Hell Heroica with the September release of the **Maximortal/Brat Pack Super Special,** the long-awaited **Maximortal** trade paperback in October, and the new ongoing **Maximortal** bi-monthly comic slated for later this year.

"The special begins with the confrontation of the Maximortal and Dr. Blasphemy," Veitch reveals. "The Maximortal is aware that he is not a being, he is an idea. And he's trying to get this across to Blasphemy, who can't quite conceive of it."

In the special, Veitch reveals the Maximortal's mission on Earth is to "take the psychosis of the world onto his own body, while ultimately transmuting the planet and all life on it. What he's going to do is re-absorb all the other superheroes and make himself a totality for this final thing that's got to be done. In the process there's also going to be some twists and turns about who Dr. Blasphemy really is."

The Warrior and Fan Samantha Ball.

Spawn walks the convention floor.

Harlan Ellison stops at the FAN booth.

Fabian Nicieza signs at the FANbooth.

Alex Ross with his beautiful FAN cover art.

CHICAGO COMIC CON LEVELS THE WINDY CITY

In an expression of the enthusiasm that's been slowly building in the industry for months, the fans came out in fantastic numbers at this year's Chicago Comic Convention, from June 21 to 23 at the Rosemont Exposition Center. With countless guests signing for hours and booths mobbed from open to close, the turnout surpassed everyone's expectations. The **FAN** staff was on the scene, both at our own huge booth and walking the floor, talking to fans, creators, and dealers and getting the pictures that say far more than we could ever tell you.

Jeff Marlowe keeps on signing

CRYPT OF DAWN

DAWN RETURNS TO HER DARK HORROR ORIGINS
AS SHE PRESENTS ART AND STORIES BY

• JOSEPH MICHAEL LINSNER • TENUTA • FILLBACH BROS • ROBB HORAN •

COMING THIS HALLOWEEN FROM SIRIUS

MARK WAID EXITS!

Fan-favorite Mark Waid, one of the creative forces behind Marvel's much-anticipated "Onlaught" storyline, has left Marvel's **X-Men**.

Waid, who is currently writing DC's **Flash**, **Impulse**, and the blockbuster limited series **Kingdom Come**, said that he left the book solely over creative differences. "I look forward to working with Marvel editorial in the future," Waid said, "but the creative alchemy between myself and Scott Lobdell was uncomfortable and very unproductive. It's no one's fault. Scott has his talents and I have mine, but when writers are incompatible, no one turns out their best work."

Waid's last work on the X titles will be plotting and scripting **X-Men** #55, dialoging **X-Men** #56, and co-plotting and dialoging **Onslaught: Marvel Universe**.

Marvel's Public Relations Director Grazia Daddi said that Marvel knew Waid's stay on the **X-Men** wasn't going to be permanent, but offered that "the door's open" for him to work on other projects. With Waid's departure, longtime X-writer Scott Lobdell has been slated to take over the writing chores on **X-Men**, as well as continue scripting **Uncanny X-Men** and **Generation X**.

Even though he's leaving the **X-Men**, Waid is already hard at work on several new projects including DC's **Justice League: Midsummer's Nightmare** with Fabian Nicieza and the relaunch of **X-O Manowar** for Acclaim Comics later this year.

WILDSTORM REPRINTS MARVEL?

The partnership between Marvel and Jim Lee's WildStorm Productions took a new twist at this year's San Diego Convention Spectacular. WildStorm unveiled the first in a series o high quality prints reproducing classic Marvel covers, displaying John Romita's cover to **Amazing Spider-Man** #40. It's sure to be a hit with any comic fan.

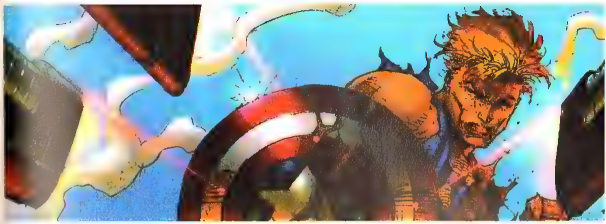
Scott Dunbier, Special Projects Editor for WildStorm, described this project as "an awesome chance to do these great covers in a high quality, limited edition print." Dunbier also promised that this is "just the beginning." Each print will be offered in a limited edition of 300 with the price around $150. The prints are all shot from the originals when available, and are produced on high quality Arched Water Color paper. Other reproductions will include **Silver Surfer** #1, **Iron Man** #1, and an unpublished Neal Adams **X-Men** cover. The print series is not just limited to the "older classics." Todd McFarlane's cover to **Spider-Man** #1 will be offered in October, when the print series begins its full-swing operation. The Fine Arts series will also allow for *current* creators to produce high-quality prints based on classic Marvel covers and characters. Plans for a **Fantastic Four** #1 by Jim Lee, **Captain America** by Travis Charest, and another **Fantastic Four** by J. Scott Campbell are all in the works, with the Lee **FF** being available in October. Dunbier also mentioned that he would love to be able to work out a similar arrangement with DC Comics. Are you reading this DC?

MARVEL: CRAZY LIKE A FOX

Fox Children's network and Marvel Comics have signed a long term agreement for the production and distribution of some of the world's most popular comic characters. The agreement, announced in New York in late June, includes exclusive television production and distribution rights to the Silver Surfer, Daredevil, and Captain America, as well as a number of others, in addition to the series currently on Fox, the network has committed to production orders for at least four Marvel properties over the next seven years.

According to Bill Bevins, President and CEO of Marvel Entertainment, "This comprehensive, long term deal, which extends well beyond the year 2000, guarantees a powerful media presence for Marvel's characters on the premiere children's programming service that will help drive our comic book, toy, trading card, and licensed merchandise business for years to come." Fox has been broadcasting Marvel animated series since the debut of the X-Men series in 1993.

See next issue for reaction and further information about this arrangement.



JEPH LOEB TO SCRIPT LIEFELD'S CAP

[illegible] do is put out solid books that are fun to read," says Jeph Loeb about the **Captain America** that he will produce with [illegible] Fall. The **X-Force** writer was recently brought on by Liefeld after Chuck Dixon's sudden departure from the title to help [illegible] with the dialogue and scripting chores. But this doesn't mean Loeb has any insecurities about what he'll be doing.

"[illegible] saw, and I'm completely in sync with him," he explains. "There's been so many negative expectations about this book it's [illegible] *Waterworld*. Without seeing a single page, people think it's going to suck. Well it doesn't suck, it's amazing. I plan to help [illegible] the intense commitment that Rob has to **Captain America**."

[illegible] Loeb and Liefeld, the two had been looking for something to do together for some time when this presented itself. Liefeld [illegible] to be excited about the project and believes, "People are afraid to like the book. But they'll come around; just wait until they see what we're really doing."

the facts up front

CD-ROM AS THE CROW FLIES

[illegible] with this summer's release of the *The Crow: City of Angels* [illegible] will be releasing a *Crow* cd rom, featuring behind the scenes footage, interviews with cast and crew members, [illegible] inked drawings from James O'Barr's **Crow** [illegible] ded in these sketches will be shots from the upcoming O'Barr series "Deadtime," as well as an interview with [illegible] for the cd in August at computer and multimedia stores.

RESERVE A PORCELAIN ROGUE

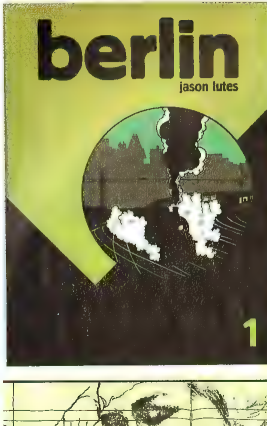
[illegible] just released their last sculpture in the X-Men Statuary Series, and it's your favorite Southern belle, Rogue. [illegible] nine inches high, Scott Leberecht's interpretation of this long-time X-Men favorite is sure to sell-out quickly, just as his last sculpture Magneto, disappeared from stores as fast as they arrived. And since the sculpture is limited to 3,500 pieces and hand painted, you'd better reserve yours today.

SIRIUS GETS REALITY CHECK

Hot on the heels of its success with the formerly self-published **Poison Elves** and **Wandering Star**, Sirius has picked up the publishing duties for Roseanik Rikki and Tavisha Wolfgarth's **Reality Check**. The book has been done by the husband and wife team for only about a year, but it has generated much feedback from comic fans and computer fans, as the book's main characters are two computer hackers. Sirius reports that the book will be their first full color monthly title and will debut in September.

HELLBOY GETS BUSTED

Mike Mignola's popular Hellboy character has been made into a bust by Randy Bowen and his Bowen Designs company. At 1/8th scale, this amazing likeness captures all the details of the popular paranormal investigator, including the sawed-off horns and the trademark tattered trench coat. Originally, Mignola intended the piece as a quick-study by Bowen, but the finished product struck both of them as something collectors would appreciate. And retailing at only $35, this is a relatively affordable collector's piece as well



JASON LUTES VISITS BERLIN

Even though he's been in the industry for about five years, Jason Lutes'
first big success came with his self-published 1994 release of the critical
acclaimed **Jar of Fools**. Before that, however, Lutes had been doing
comics on a smaller scale, "I'd been doing mini-comics in college, the
Rhode Island School of Design. That was my first stuff. In 1992, I publish
a book called **Catch Penny Comics** through Caliber, which sold miserab
and that's fine with me because I wouldn't want a lot of people to see it
now. Then I started doing **Jar of Fools** as a weekly strip for a newspaper
and from there it became primary among things helped by Scott
(Understanding Comics) McCloud; he was like my one-man PR team. H
did his best to talk it up."

And when Scott McCloud gives your work accolades, things start to hap
pen. Lutes then won a grant from the Xeric Foundation and was able to
release **Jar of Fools, Part 1**, "The first version of it I self-published with a
grant from the Xeric Foundation. The reason I did it in two books was
because I had to use the grant money within a certain period of time. S
was only able to get halfway through the story." Later, the first book wa
reprinted by Black Eye Productions and was shortly followed up by the
second. "I got it done," Lutes says, "but I also had a full-time job. I still wa
ed to work on my comic and not worry about all the peripheral publish
ing duties. So I met Michael Rana, who owns Black Eye Productions, in S
Diego, and we talked about it."

So, after receiving acclaim, awards and praise for what is basically his fi
big foray into the comics industry, Lutes explains his warm reception, "I
slave away in obscurity, and you don't really think what you're doing wi
have an impact. So when it did become successful and was received ve
well, I was surprised. It was great. People really seemed to understand t
story that I was trying to tell. It was a huge boost in terms of making m
feel like a professional."

Jar of Fools clearly stood out from the rest of the publishing pack, and
according to Lutes, what made the comic so successful was, "I thought
about how the medium works and tried very conciously to tell a story
that was paced differently from the way that comics usually are. When
look at some mainstream comics today, it doesn't seem like anyone's
thinking about that; they're not understanding the pages as a whole o
what happens between the panels. So I slowed everything down, it's a
very slow story, the whole thing takes place in maybe a week. I really tr
to bring those characters to life. I concentrated on gestures and conver
tions and tried to make it a little more lively than comics usually are."

Now that Lutes has finished with **Jar of Fools**, it's time to move on. His
next project, **Berlin** (the first 2 issues have already hit the stands), alrea
promises to be every bit as innovative and groundbreaking. The story
takes place in a pre-World War II Germany, "It's everything up until the
Nazis actually come to power. There were plenty of people who didn't l
what was going on and it's interesting to see how little was done abou
I'm more serious about the causes, the things that were going on at th
time with all different aspects of culture, from art to science and the na
coming to power."

His plan for this story, involving a woman moving to the city to study a
and a jaded journalist who encounters her on a train, is for it to run 24
issues. **Berlin** will occupy most of his time since it will be released quar
terly, and for those of you who don't like to do the math yourself, that
adds up to about six years. At the end of the run, his plan is to collect t
story, "my whole goal with comics is to fill up bookshelf space. Spines t
are maybe an inch or two thick. A big interest for me is to have a con-
tained story, so that when it's finally done, you can read it in one chunk
and that'll be it."

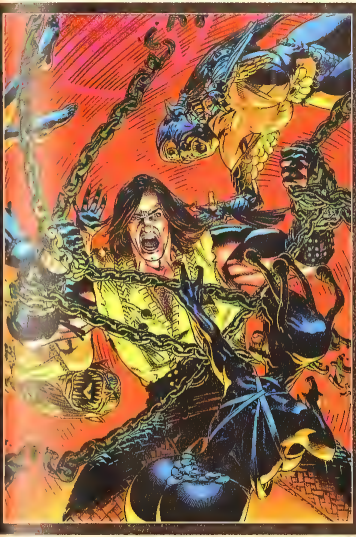
As far as other work to look for, Lutes will be doing a story with Ed
(Lowlife) Brubaker for Dark Horse (possibly for **Dark Horse Presents**),
he has a short story in the next issue of **Drawn & Quarterly**. Plus, he's
talking with Nickelodeon about a story for their kids magazine concer
ing "a brother and sister and their pet monkey. They are a bunch of so
outcasts in junior high, but they're secretly an indie rock punk trio. The
called The Secret Three, and they go around righting injustices."

What about traditional superhero fare? Would Jason Lutes ever be inte
ested in chronicling the exploits of a costumed crusader? "Well, I really
liked **Captain America** when I was a kid, so I'd like to do that. I rememb
when you used to have Steranko and Kirby and classic comics. Or may
one of those old Westerns, like **Kid Colt** or **Two Gun Kid**. Anything wit
'Kid' in the title."

THE ORIGINAL TRIAL OF THE CENTURY!

THE TRIAL OF HERCULES

THE ACCUSED | THE JUDGE | THE JURY | THE PROSECUTOR | THE DREAM TEAM



COMPLETE TOPPS TEAM COVERAGE IN ISSUE #2 OF

HERCULES
THE LEGENDARY JOURNEYS

ROY THOMAS
REPORTER

JEFF BUTLER
STEVE MONTANO
COURT ARTISTS

MICHAEL GOLDEN
COVER ARTIST ON LOCATION
HIGH ATOP MT. OLYMPUS

BY ZEUS, MISS IT NOT!

TOPPS COMICS

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the facts upfront

IN REMEMBRANCE: CURT SWAN

Curt Swan, known by many as the definitive **Superman** artist, was found dead at his home in Norwalk, Connecticut on Sunday, June 16, 1996. Beginning his long, illustrious career in comics with Star Publications' **Dick Cole** #1, Swan would eventually make his mark at DC Comics, securing himself a place in comic history as one of the premiere artists of the Silver Age.

DC Comics publisher Paul Levitz said, "The humanity of Curt Swan's artwork and his consummate professionalism made him the model for Superman's many artists over the past four decades."

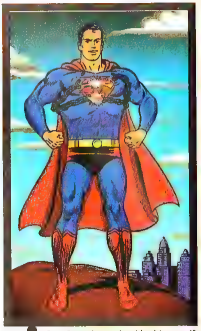
Superman and **Teen Titans** writer/artist Dan Jurgens had this to say about the comics legend: "Curt, to me, represents the idea of the professional's professional. I grew up with his work and to me he was the 'good' **Superman** artist. When I got to meet Curt, it was a treat, and when I got to work with him, it was an honor. He was a friend, and I'll miss him."

Power of Shazam! writer Jerry Ordway remembered, "A few years back, many **Superman** artists, past and present, attended a fiftieth anniversary celebration of the character. During the show, those of us then producing the comics gathered to discuss upcoming stories, Curt among us. He seemed genuinely thrilled to be able to contribute ideas, and we were all impressed at the enthusiasm he still showed for the work. I feel honored to have had the chance to work with him in the years since, and to know him as a friend. Curt Swan represented 'Superman' to our generation, and I will miss him."

"Curt Swan was the most important artist in Superman's (and DC's) history," **Kingdom Come** artist Alex Ross said. "When most people across the world think of Superman, they still visualize Curt's rendition of him. It's too bad his work was never considered flashy enough to be a fan favorite and be appreciated for how truly great his art was. Curt's also the best example for the argument that a pension should be created for writers and artists who have dedicated *decades* of their lives to a single company, let alone to have crystalized an American icon for generations as Curt did."

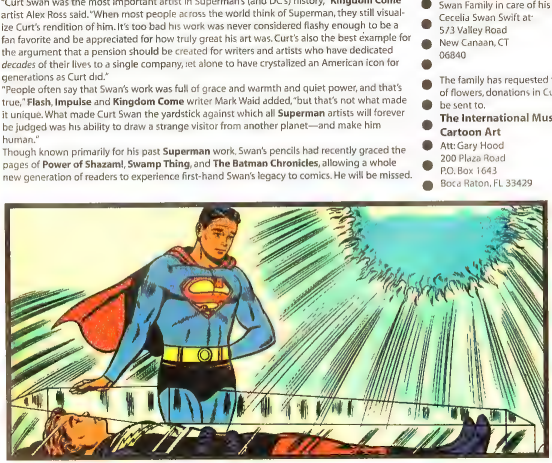
"People often say that Swan's work was full of grace and warmth and quiet power, and that's true," **Flash**, **Impulse** and **Kingdom Come** writer Mark Waid added, "but that's not what made it unique. What made Curt Swan the yardstick against which all **Superman** artists will forever be judged was his ability to draw a strange visitor from another planet—and make him human."

Though known primarily for his past **Superman** work, Swan's pencils had recently graced the pages of **Power of Shazam!**, **Swamp Thing**, and **The Batman Chronicles**, allowing a whole new generation of readers to experience first-hand Swan's legacy to comics. He will be missed.



- Curt Swan is survived by his ex wife Helene Swan and three children. Cards or letters may be sent to the Swan Family in care of his daughter Cecelia Swan Swift at:
- 573 Valley Road
- New Canaan, CT
- 06840

- The family has requested that in lieu of flowers, donations in Curt's name be sent to:
- **The International Museum of Cartoon Art**
- Att: Gary Hood
- 200 Plaza Road
- P.O. Box 1643
- Boca Raton, FL 33429



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COMPANY NEWS

Almost completely compiled by Benn Ray until Toph "Mr. Self Service Guy" Woodward stuck his pointy nose in uninvited. Oh yeah, one quick question, just how many vampire stories does one industry need?

AARDWOLF PUBLISHING

Crawling from the Wreckage, a 100-page trade paperback benefitting victims of child abuse, will feature the talents of Joe Kubert, Gene Colan, Marie Severin, George Perez, Dave Cockrum, Paty, Ron Wagner, Bill Messner-Loebs, Nelson, Joe St. Pierre and author Clifford Lawrence Meth. Meth describes it as "a collection of 10 stories about despair and redemption that run the gamut of science fiction to horror to fantasy and satire. The stories are adult-oriented, with no attempt to pull punches, and the art is anything but typical." Profits from the sales of this book will benefit New Jersey's Family Intervention Services.

AC COMICS

Be sure to check out the lovely ladies of Femforce in September in **Femforce** #97. The team creates a fashion fund raiser for urban renewal for a post-gang riot Miami. The ladies, all in the spirit of charity, don Fem-design Eveningwear for the unveiling of a multi-million dollar resort complex. However, an uninvited spectre causes a little mayhem.

ACCLAIM COMICS

With Fabian Nicieza at the helm, Acclaim is planning one helluva relaunch. Some names involved include Kurt Busiek, Garth Ennis, Mark Waid, Jamie Delano, Warren Ellis, Brian Augustyn, Kevin Maguire, Christopher Priest, Tom Peyer, Len Kaminski, and of course Fabian himself. Stay tuned to **FAN** for further details.

A.D. VISION

It takes a lot to impress Ushio. For example, when his grandfather warns him of the demon pinned to the temple's basement wall with a spear, it does nothing for him. In fact, Ushio is so unimpressed, he opens the basement's trapdoor and unleashes an array of minor demons. Now he must release the pinned demon in order to deal with the problem. Fortunately, he still has the spear in case things get worse. The *Ushio & Tora Volume 1* video has a running time of 60 minutes and an SRP of $29.95.

AMAZE INK

October is the "Month of the Rooster" in **Skeleton Key** #16. Matrimonial mishaps abound when Tamsin and Kitsune are dropped into the middle of a wedding ceremony. The list of party crashers includes Oni and her hockey playing Chinese Vampires and the vengeance-minded super-deformed circus troupe. You think that sounds like chaos, wait till they throw the bouquet.

AMAZING MONTAGE PRESS

Joe Zabel's distinctly different crime comic, **The Trespassers** #2 hits the stands with more upbeat, funny and unpredictable storytelling and a fresh art style. The story, "Fax Death," parallels Zabel's own life as a data systems analyst as it explores the crime-ridden world of computer technology.

ANTARCTIC PRESS

Inventor Gorgon Thull's cowardice led him to flee his doomed world. Now, unfortunately, his adopted planet Perazim is in danger and he must decide between running away and making a stand. **Perazim** #1 ships in September.

ARCHIE COMICS

The ABC network has picked up Showtime's *Sabrina The Teenage Witch* to run Friday nights as a half-hour sitcom beginning in September. For more details, check out "Hollywood Heroes" this issue. • That foxy fireball Cheryl Blossom becomes a documentary filmaker in order to win in an overseas film festival. Before they know what they're doing, Archie and friends volunteer to be in her movie about underpriveledged Riverdale teens. So be there to find out if Cheryl can make it to the big time in **Cheryl Blossom Goes Hollywood** #1 (of 3).

BLITZ WEASEL STUDIOS

The Blonde Avenger Model Kit debuted at the San Diego Comic Con, and it is currently available for sale. It's almost like having your very own Blonde Avenger, and who wouldn't want one of those?

BONGO COMICS

Campaign '96 hits Springfield and the Simpsons get caught in the freak show that is the Democratic process in **Simpsons** #24. • Flying saucers and government cover-ups, no we're not talking about **The X Files**, it's Bill Morrison's new comic, **Roswell: Little Green Man** #1. Follow the adventures of an awkward alien amuk in America in the Atomic Age.

BROADWAY COMICS

In order to focus more attention on the stars of their book (and to make things just a wee bit difficult for us price guides) Broadway announced title changes effective immediately. **City Perilous** is now **Knights on Broadway**, **Shadow State** now **Till Death Do Us Part**, **Powers That Be** is now **Star Seed** and **Fatale** is now **Fatale**. So Broadway fans, and you know who you are, keep your eyes open.

BYOP INC.

Steve Egged's excellent **Gin-Ryu** continues its run in October with issue #6 appearing on the stands. If you've never seen this book, you're missing out in a big way, as it

Caliber Comics

...story of a sword ...through the hands ...people and affects ...in a poignant manner. ...ing and (finally) ...representations of ...moves, Egged's ...something to search ... If you can't find it, though, ...Stone at P.O. Box 1681, ...MI 48195. Copies ...$2 each plus a dollar for ...postage.

Dark Horse Comics

any life it can while changing the atmosphere as a by-product, long enough to use it.• Katja Zakkov, the channel for the astral projection **Kaos Moon**, is one of the most renowned mediums in the world. Is she a powerful being or just a case of split personality? In issue #1 of **Kaos Moon**, Katja gets drawn to the mysterious disappearance of a crystal skull, an ancient spiritual artifact and Francisco Solano Lopez, sets sail for danger in September.• Be there as Mark Hamill (that Luke Skywalker guy) explores the thin line between reporting the news

CENTRAL PARK MEDIA

CPM introduced the sale of original production cels, hand painted limited edition cels, and sericels of the popular animated episodes of *Star Wars* and *Star Trek* at the San Diego ComiCon. Prices range from $89.95-$595.00.

CONCEPTION COMICS

Captain Crafty #2 finds its way to shelves near you in September, as Brian Rice's well-meaning, roitously melodramatic superhero continues his assault on what we've come to expect in comics. And bug your retailer about those back issues too, as this is one comic that's too funny for them not to be reading as well.

DARK HORSE COMICS

Shift into high gear in September as Jim Lee's Grifter goes head to head with The Mask in **Grifter/The Mask** #1 (of 2). Be there as the sure shot takes on the smart mouth over the issue of gun control.• Looking for action and adventure? **Jonny Quest: The Real Adventures**, by Kate Worley

CALIBER COMICS

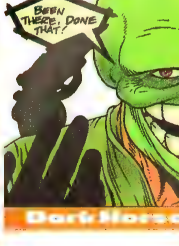
Act 1 of the **Kabuki** regular series, in full color, ships in September. A perfect jumping on point for new readers, this issue will also answer all the questions for regular readers.• Man, aliens are invading this planet all over the place. There's *ID4* and the upcoming *Mars Attacks!* movies, there's the *X-Files*, and who started all of this? Well, some would say H.G. Wells and his **War of the Worlds**. Now Caliber joins in the fun with **The War of the Worlds**, based on Wells' concepts and stories. In issue #1, the first wave has hit Kansas City, but meanwhile, miles away, humanity may have just been given a second chance at survival, that is if it can avoid the invaders' ravenous "hell-weed," a plant life that devours

HYPERION PRESS MULTIMEDIA

...a quick look at the books ...Press has planned for ...Fall '96 September—**Spider-Man & The Incredible Hulk: Rampage** is the first in the Doom's Day trilogy (3 novels ...Spider-Man team-...publishers—**Spider-Man: Goblin's Revenge** features the ...of the Green Goblin as ...with Carnage, **The Ultimate X Men** is the fourth ...of the series featur... stories; ... Volume 2 of the **X-Men Mutant Empire** trilogy is

and creating it. **The Black Pearl** #1, a blend of old-fashioned pulps, media blitzing and *Natural Born Killers* is co-written by Eric Johnson with art by H.M. Baker and Bruce Patterson • One of Ervin Rustemagic's clients happened to be Joe

Fax From Sarajevo, a 224-page hard cover graphic novel. • On the cover of **Madman** #11, look for the first appearance of Red Rocket 7, one of six Red Rocket clones who specialize in different aspects of the original Red Rocket's personality. The significance of this is that Red Rocket 7 is also the name of Mike Alired's band. He has finished recording an album and is in the process of deciding upon distribution.



Dark Horse Comics

Kubert. So when Ervin became trapped in a city under siege in the Bosnian War, his best means of communication to the outside world was his fax machine. As Joe received these faxes, he saw the story play out to what has now become

DC Comics

DC COMICS

A dark shadow is about to fall over the planet, and it's up to the Earth's heroes to provide some light where there is none. When an unstoppable force devours the Sun, death, cold, darkness, and chaos erupt on a global scale. It's up to the heroes to make things right again in **The Final Night**, a four issue weekly miniseries which has repurcussions that sweep through the regular monthly titles, plus a one-shot called **Parallax: Emerald Night**. • The new Factoid Book from Paradox Press takes a look at some of the best scams ever played. **The Big Book of Hoaxes** ships in September. • **Essential Vertigo** continues as it reprints Alan Moore's run on **Swamp Thing**. #1 emerges from the swamps of the past in September. • Nancy Collins' new graphic novel, **Dhampire: Stillborn**, concerns a young man's self-discovery as a blood sucking creature of the night. This book, featuring painted art by Paul Lee, is the springboard from which the **Dhampire** ongoing series will be launched. • Following the success of J.M. DeMatteis' **Moonshadow**, Vertigo will rerelease his miniseries **Blood: A Tale**. It's the story of a how a mysterious man's passionate search for truth transforms him into a vampire.

ENTITY COMICS

Tough guy cop Mac Elrok and Nira must track down a deadly fugitive who claims to have the gift of prophecy. Enter Cyberhood, the Earth's Sentinel. Learn Cyberhood's origin and see Nira's life changed forever in **Nira X Cyberangel Annual** #1. This book also contains a preview of Matt Martin's upcoming **Snowman** #0 and a pin-up gallery. Also, look for the **Nira X Cyberangel Annual** #1 with a Snowman variant cover.

FANTA-GRAPHICS

This year, Fantagraphics earned more Eisner Award nominations than any other publisher. Don't you think it's time you found out why? • Rich Tommaso, the guy who delivered the fantastic graphic novel **Clover Honey**, is back in business again. This time with **Rollercoaster** #1. This new series starts in September, with each issue featuring a different 48-page story. Issue #1 begins with 2 shorts, "Apocalyptic Insomnia," concerning a young woman's endless workday and her 4-day struggle for elusive sleep, and "Rota Greca," about a young man's visit to Italy. So jump on **Rollercoaster**, just be sure to keep arms and legs inside the car at all times and enjoy your ride.

FASTLANE ILLUSTRATED

Jason Willis owns the fastest machine around, which really pisses off his ex-girlfriend Rosella. So she's spent the last 2 years building a fierce coupe she calls The Black Rose. Now she spends her time plowing over street racers in preparation for the final race against Jason. Oh yeah, there's a killer Camaro on the loose, driven by a maniac from the future. However, on the plus side, Jason has the ability to melt metal in his hands. Put the petal to the metal and check out Francisco Ramirez's **Fastlane Illustrated**.

GENERAL PUBLISHING COMPANY

OF SAN DIEGO

Have ya ever wanted to be on of them Hollywood Superstar types? Well it's easier than you might think. Just pick yourself up a copy of Barry Dutter and Rich Hoover's new book, **How To Be A Hollywood Superstar** read it from cover to cover an incorporate what you learn in your everyday life. This book gives tips on how to beat up photographers and how to ac like a spoiled child.

GOBLIN STUDIOS

Goblin Studios, the publisher **Joe Psycho & Moo Frog** and the upcoming full-color sci-fi/fantasy adventure **Goblin Lord** is now online. Check the out at:
www.goblinstudios.com

GRAPHIC IMAGE COMIC

Graphic Image's first full-color comic featuring computer ge erated covers swings into sto this month. It's the debut of **Captain Spider**.

GROUND ZERO COMICS

This month Ground Zero pre-mieres its first creator owned series, **Blue Dog**. It's a futurist tale that explores the birth ar growth of a physically perfec being in a world of genetic aberrations. D.G. Chichester w be joining creator/illustrator Karl Waller in scripting the series

HALLOWEEN COMICS

Shipping this month is **Age o Heroes**, the new epic fantasy series from James D. Hudnall and John Rigdway

HARDLINE STUDIOS

This independent cooperativ of accomplished writers and artists has just published its premiere issue of **Creepers**. A Special Forces team flies a chopper into the Cambodian jungle to eliminate a terrorist stronghold. However, what th find in an ancient Hindu temp will make this Special Forces team a little more *special*. Slated for later in the year are **Bloodlust** and **Stone**.

GLORY

AVENGELYNE

THE ODYSSEY

ROB LIEFELD JO DUFFY

ED BENES BOB SIBAL

YOUNGBLOOD

ROB LIEFELD

ERIC STEPHENSON

ROGER CRUZ

D-TRON

GET EXTREME!

With Image Comics In August!

SUPREME

ALAN [illegible] JOE BENNETT

BLINDSIDE

MARAT MYCHAELS

ROBERT LOREN FLEMING

AL [illegible]

KID SUPREME

DAN [illegible]

ERIC STEPHENSON

MARLO ALQUIZ

NEW MEN

ERIC STEPHENSON

CHRIS SPROUSE

AL GORDON

Image EXTREME STUDIOS

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Panic, which premeired at the event.

HIGH HEELS PRODUCTIONS

As a follow-up to the acclaimed **Edenquest Pamela Anderson Maxi-Cards**, featuring the so shiny foil-etched printed. High Heels has released the 14 card set of **Barb Wire Maxi-Cards**. While most of the cards capture Pamela Anderson Lee in all her over sized glory, fans of the Dark Horse comic will find some surprises inside as well.

bronze and silver replica cards of Marvel Comics' **Fantastic Four** #1 cover from 1961. The first 250 silver cards have been signed by Stan Lee and come with a certificate of authenticity.

IMAGE

This fall from Image comes Rudy Coby's Labman, an adventure super-hero series that's every bit as strange and fun as his television show. The ongoing series premieres in October with a double sized origin issue. Unlike most comics stemming from a television series, this book will be what the series' episodes are based upon

• SATIRICAL SUBJECTS MAY APPEAR

NEW. The key word here is NEW. **New Men** returns this month with a NEW artist, a NEW logo and a NEW direction. With Eric Stephenson returning as the writer, penciller Chris Sprouse is set to make his series debut in **New Men** #21, aided by the sure-fire inks of veteran Al Gordon.

captured as the character Iri from the live-action sci-fi thriller *Zeiram II*. This vinyl fig ure model, limited to 2,500 ir the US market, is currently available.

KIWI STUDIOS

Smith Brown Jones is a com about, of all things, accountir Look for John "Bean" Hasting second issue of this chaotic, riotous comic in September, the accountants from space struggle to save the world.

KITCHEN SINK PRESS

Are ya tired of the grim and gritty "realistic" superheroes?

Are ya tired of the char ingly old-fash ione

Ground Zero Comics

HARRIS COMICS

In **Vampirella: Death and Destruction** #3 (of 3) It's the ending you thought you'd never see. It's tragic, it's cataclysmic, it's dramatic, it's...well, she dies. There you have it. • It's all out gangland warfare in **CyberFrog** #1 (of 2). An upstart mob of insectoid freaks are looking to take over Traffik's territory, and both sides are looking to even up with the Frog. Hell starts-a-poppin' in September. • In **Vampirella: Sad Wings of Destiny**, some of the industry's hottest artists take us back through a look at Vampi's life, torn straight from the pages of her own journal. Featuring the talents of Alan Davis, Gary Frank/Cam Smith, Louis Small, Amanda Conner, Jimmy Palmiotti, Jim Silke, Nelson, and Michael Bair, just to name a few.

HEAD PRESS

Head Press hit the San Diego Comic Con hard with their spe cial one-shot, **Max Damage:**

HIGH IMPACT STUDIOS

Join Nikki Blade, Raptus and Cynamon while they struggle to remain in their costumes as they take on blood thirsty vam pires who are running rampant through the alcohol-drenched streets of New Orleans. Isn't that just like a blood thirsty vampire to go and run ram pant? **Dead of Night** #1 (of 3) ships this month.

HIGHLAND GRAPHICS

After 4 years and over 30 issues of **Ehlissa**, Highland will be changing their publishing schedule. The book, starting with #37 in October, will be available on a bi monthly schedule. Also, in September, in case you missed the series, look for a trade paperback collecting issues #1-#10 to be made avail able.

HIGHLAND MINT

Highland Mint has just released

THE IMPROV/ OLYMPIC

The Superhero Society of America's "Crisis on Improv Earth" began its 7-week run on June 27 in Chicago. This live comedy performance, created to satirize as well as pay tribute to one of America's original art forms, features ordinary people blessed or cursed with abilities far beyond those of mortal man. Based on audience sug gestions, the cast will improvise a live-action comic book. The cast includes Jason R. Chin (cre ator of the show), Tim Chidester, Kevin Fleming, Aaron Haber, Frank Payne, Keli Semelsberger, and Amy Starks. For informa tion and reservations, call (312) 880 0199.

INTELEG INTERNATIONAL

Standing a bold 14" tall, Yuko Moriyama's beauty has been

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that the Earth was
the center of the universe.

They don't know how wrong they were...

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comics? Are ya just plain tired and too cheap to afford therapy? Well, your troubles are over this month as **Snarf**, the acclaimed humor anthology of the '70s and '80s returns with issue #16. Featuring the talents of Drew Friedman, Jim Woodring, Brad Johnson, and Mac White, **Snarf** is a comic that "wants your money and wants it now." If you are interested in more than just the big-breasted, butt-kicking babe variety of female superheroes, be sure to check out the new book by Trina (**A Century of Women Cartoonists**) Robbins, the foremost authority on women and comics. **The Great Women Superheroes** traces the story of all the heroic females who've battled evil doers and righted wrongs from Sunday funnies to '40s comic books to the heroes of today.

LABYRINTH STUDIOS

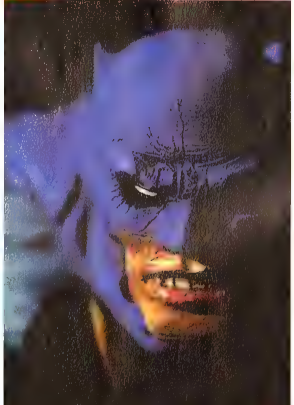
Josh Blaylock's conclusion to his four-part **Minotaur** series hits stores in October. If you missed out on any of this well-plotted, interesting action series, back copies are still available from the creator at $2.50 each. Just write Josh at 5007 Troubadore Ct., Cincinnati, Ohio, 45238. If his success at the Chicago Comic Con this year was any indication, expect big things from this young creator.

LIAR COMICS

In October, look for Liar to kick in the fear drive with their first full-color miniseries , **Makebelieve** #1 & #2 (of 4). It's a story that explores what happens when you bring a group of teens together for a contest of wills against a dark and ancient evil

LITTLE, BROWN & CO.

One of the world's most celebrated graphic designers, Chip Kidd, known for jacket designs of such best selling novels as **Jurassic Park** to **The Remains of the Day** to **Disclosure** to even Cormac McCarthy's excellent **All the Pretty Horses**, happens to be a Batman fan. And that's fortunate, because in October we'll have **Batman Collected**, a hauntingly beautiful celebration of Batman col



lectibles. • Ben Katchor's character Julius Knipl has developed following of adoring and admiring fans from his appearances in alternative papers nationwide. In September, you too can get in on the action when a collection of strips, called **Julius Knipl: Real Estate Photographer**, is released.

MAGI STUDIOS

Out later this summer from the nice folks at Magi Studios is the sixth issue of **Tales From the Ravaged Lands**, featuring two stories in one issue. According to the creators, the two stories will answer some of the key questions readers have had since the first couple issues and give new readers a perfect place to jump aboard this thoughtful, well-told story. Look for issue six now or order the 48-page monster for only $2.5 (plus $1 for postage) from 32659 Ford Rd., Garden City, M 48135.

MARVEL ENTERTAINMENT

As of July 4th, Marvel unveiled its official America Online web site. Users can now click on keyword Marvel to get the latest news about the company's various comic licenses, connect with other fans, and toss questions at Marvel editors and creators. What's more, Marvel will also be creating the first comic especially made for AOL. This story will feature Spider-Man and be written by Scott Lobdell (**Generation X**).

MILLENNIUM

Guaranteed to catch fire in stores everywhere late this summer is **Jigaboo Devil** #2, from Millennium. With an America divided by race, **Jigaboo Devil** emerges as the one hero dedicated to justice. This may be perhaps the most intelligent, yet action-packed comic out there, giving the trials and tribulations of X-mutants a run for their money. Don't miss out on what is sure to be a strong, new voice in the medium.

MYTHIC COMICS

September sees the relaunch of Andrew Ford's **Rib** comic, the long-awaited first issue from Mythic Comics. With a cover b

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Stan Sakai, this is the story of a character trying to understand his past while overcoming the prejudice in the society around him. The relaunch is the perfect opportunity to start at the beginning of this formerly self published wonder. • Also from Mythic in September, Timothy Ill's **Leitmotiv** debuts, combining the best elements of offbeat story-telling with a look reminiscent of **Tank Girl**. Don't overlook what could become the first issue of a detailed, interesting story.

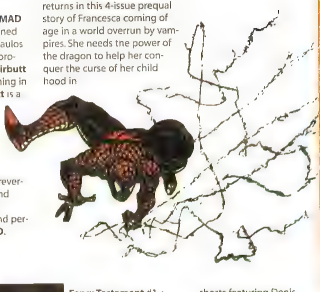
NBM COMICSLIT

#16 features Manara's take on Jonathan Swift's classic, "Gullivera." Also, this issue also contains Giardino's "Jonas" and Peter Kuper's "Eye of the Beholder."

BAT RACE COMIX

The Australian version of **MAD Magazine** has commissioned **Hairbutt** creators Jason Paulos and Bodine Amenikah to produce a regular 2-page **Hairbutt the Hippo** feature beginning in the August issue. **Hairbutt** is a comic about a hard nosed, hard boiled private eye who has an obsession for fast food, beer and broads (just like us all). Writer Bodine describes the series as "irreverent humor and tongue and cheek social satire." That description makes it sound perfect for the pages of **MAD**.

shipping in September. • Kevin J. Taylor's goth sci-fi fantasy returns in this 4-issue prequel story of Francesca coming of age in a world overrun by vampires. She needs the power of the dragon to help her conquer the curse of her child hood in



Fang: Testament #1. • Lusiphur returns to the Sanctuary where he begins the healing process through an experiment in comic art self-expression in **Poison Elves** #16.

SLAVE LABOR GRAPHICS

Hearts of Africa: Trials, A Tales of the Heart Collection hits the stands in October. This book collects issues #4 #7 of the series. When Cathy arrives at the village where she is to spend her tour of duty for the Peace Corps, she experiences the full array of challenges that constitute life in Africa, like where to get a cold beer. In case you missed out on the earlier issues, **Hearts of Africa, A Tales of the Heart Collection** will also be made available again. It collects the first 3 issues of the series.

shorts featuring Denis Leary, Jimmy the Cab Driver, the Frank Sinatra impersonator Toby Huss and Randee of the Redwoods, this tape has all the weird, wacky and cool advertising spots that you see in between the videos.

TEDDY GEAR PRESS

Michael T. Dessing's **Army Ant** #3 will ship later this summer from Teddy Bear Press, and will continue to carry only a $2.00 price. That's a steal for this gritty, tongue-in-cheek (is that possible?) military comic book tha you have to see to really believe. But once you do see it you'll be hooked.

TOPPS COMICS

When a close-knit group of co lege students literally become scared to death, Scully and Mulder must travel to Hawaii unravel the mystery in **The X-Files** #22.

WARP GRAPHICS

Who said you can't have it all? **Elfquest** #5 features one beginning ("Rogue's Curse"), one ending ("Wild Hunt"), one shift of gears (the merelves of "WaveDancers") and more maddening hints about the fate of the Wolfriders in the fa future ("FutureQuest"). All this rolls your way in September from the godfather of elves himself, Richard Pini.

POWDER MONKEY PRESS

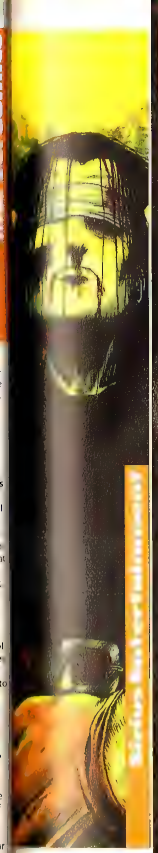
Europa and the Pirate Twins #1, a full-color monthly series, will be available in October. Aside from creator Harvey Mercadoocasio's unique art style, look for pin-ups by Dark One, Walt Simonson, Louis Smalls, Jr., Mike Turner, Buzz, Dan Parsons, Glenn Barr and more.

SIRIUS ENTERTAINMENT

In the world that's coming, the Virtual Internet will provide every possible fantasy environment imaginable. However, Collin Meeks has discovered a cyber-conspiracy. Every time he goes online, he finds himself face to face with Catreece, his cat. **Reality Check** #1 is a new, colored and computer rendered all-ages monthly comic

SONY MUSIC ENTERTAINMENT

For those of you who still want your MTV but don't want cable, the *I Want My MTV* video hits stores in August. It's a collection of the marketing artistry that made MTV what it is today. From early promo segments featuring The Police, Billy Idol, David Bowie, Pat Benetar and Cyndi Lauper, to later



GEMSTONE PUBLISHING

IN OCTOBER

Tales From The Crypt #19
The classic EC title that inspired the incredible television show... This issue features material from the shocking February, 1953 issue! If you don't know what made Tales From The Crypt and the other EC's horror classics, now is your chance to find out for a ridiculously low price!
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The comic book work of the legendary Frank Frazetta is among the most collectible and sought after in fandom, but much of his early work has not been fully documented... until now! Neat art collectors across the country and get in on the ground floor of the Frazetta comics renaissance. If you're serious about comics and you haven't read CBM, you're missing out!
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by Ted Nake
The undisputed world expert on Toy Premiums, Ted Nake has collected, catalogued, and photographed thousands of toy premiums, and now Gemstone Publishing has compiled this incredible volume of his work for serious collectors and newcomers alike. No other publication has ever brought together such a diverse collection of Americana!
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Also on sale in October:
Weird Science #18 Weird Science Fantasy #28
The Complete Crypt Of Terror (7" version #17)
EC Cover Quiz, The Overstreet Comic Book Price Guide, 2nd Edition

THE FANBOY

BY ANDY LEE

For any fan who's ever dreamed of becoming a professional comic creator, there is hope. A trip down memory lane with two of the top creators in comics reveals that they were just typical fans once as well. Jim Lee and Brandon Choi are childhood friends and comic book fans turned professional, and they are about to bring back some of that fun to the comic book world with an all new ***Fantastic Four****. Though their specific plans for the* ***Fantastic Four*** *remain closely guarded, a trip to the past may bring some insight into their plans. So suit up and jump into the Way Back Machine as* ***Overstreet's FAN*** *reveals the secrets of Jim Lee and Brandon Choi's* ***INNER FANBOY!***

Both Lee and Choi started reading comics at a young age. Like many fans, both can remember their first comic. Says Lee, "It was probably second grade. I think it was probably a Joe Kubert **Tarzan**. I probably got it at the barber shop or something like that. After that I collected a lot of DCs and some Marvels. I was a big **Justice League** fan as well. I would buy those triple size issues with a lot of reprint stories. As I got older, in my teen-age years, I started following Frank Miller's **Daredevil**, John Byrne's **X-Men**, George Perez's **Avengers**, the **Fantastic Four**, Dick Dillin's **Justice Leagues** and Mike Grell on **Legion of Super-Heroes**."

Brandon Choi cites an even earlier experience with the four-color world. Says Choi, "From stories that my mom has told me when I was two or three years old in Korea, I would go down to the local store and flip through all the comic books. I couldn't read yet, but apparently I would just sit myself down on the floor and pick up an issue and just flip through the pictures."

"I think the first comic I ever read was when I was about eight years old," Choi recalls, "it was **Sub-Mariner**. I don't remember which issue it was, but Sub-Mariner was leaping out into the sky dressed in his royal costume."

As kids, Lee and Choi collected, traded and read comics. Lee remembers his early collecting days, "I was never a die-hard collector. I traded comic books, but I never sold any. I kind of knew what they were worth because of the ads in comic books. I started putting them in fruit bags I got from the grocery store. I never bought multiples of any comic book until **Daredevil** #181, the 'Death of Elektra,' I bought two copies. I bought two copies of the **Dark Knight** #1, but I ended up giving one of them to Brandon. To this day, I've never sold any of those books."

The prize of Lee's collection at the time was from a comic that would later play a major part in Lee's career. According to Lee, "I remember trading four or five comics for a **Giant-Size X-Men** #1. I thought I gotten the best deal ever, and I did. Actually, that wasn't the first new **X-Men** book that I got. Issue #100 I remember buying at a Seven-Eleven on a road trip back from a medical convent on that my family was attending. I remember later that day picking up **X-Men** #101 at another Seven-Eleven and that really got me going on those characters. I was able to find back issues and trade back issues with a friend of mine. The only stuff I got as it was coming out was the Frank Miller **Daredevil** stuff. I remember going to a store in California and buying an issue of **Daredevil**. I liked it so much that I went back and bought a few back issues. This stuff was about twenty-five cents! Nobody had figured out what he was doing on the book yet. I was able to pick up four or five back issues and then the stuff started taking off in terms of what people thought about it. I felt like I had a pretty good eye for talent at the time."

Lee describes his childhood collection, "I had all of the new **X-Men** books and a lot of the old ones. The oldest comic book I had was a **Spider-Man** #26 or #28. I had a bunch of the early **X-Men**, I think starting with issue #10, where they fight Kazar or the Avengers. I had a fair amount of the Neal Adams run, because I was a big Neal Adams **X-Men** fan. Whenever we would go to different cities on Summer vacation, I'd always pester my parents to find a comic book store because there weren't any in St. Louis. We'd go in and they'd buy me one or two 'expensive' comic books, which back then were about four or five bucks each for those Neal Adams' **X-Men**."

"I got **X-Men** #65, where they battle Magneto for the last time. I remember trading for that, but it had literally been dropped in a lake. There was mud encrusted all over it. It was all battered. The cover was completely off. I was such a big **X-Men** nut that as long as the interiors were cool I was pretty happy with it."

Choi became a much more serious collector with the help of a kind neighbor. Says Choi, "I got started collecting comic books at about eleven or twelve years old. I lived next door to guy who collected comic books. His name was Greg, and he and his father had been collecting for a while. Greg had started me collecting with **Legionnaires**, **Justice League**, **Superman**, **Batman**, and **Spider-Man**. He was a really cool guy."

Choi's collection focused on particular creators. As Choi tells it, "I think even back then I always followed Byrne and Claremont. It was Spider-Man in **Marvel Team-Up**. I can't say that it was any one particular issue, but it was their entire run on that series, be it Spider-Man and Yellow Jacket against Equinox, or whatever. Another one that really pops to mind is Jim Shooter's Avengers versus Count Nefaria. I think I really loved that issue. The whole story was really well done."

Lee and Choi met on the common ground of comic books and became friends around the age of eleven or twelve. Lee explains, "We went to the same church. After Sunday school classes we'd sit around and talk about stories and write up all the characters on the chalk board and figure out who fought who and stupid stuff like that."

As the pair grew older, comics remained a common ground for them. Lee continues, "We had a pretty strong overlap in taste. He was more into First Comics like **American Flagg** and **John Sable Freelance**. We'd talk about the characters and stories and plot out stuff and create our own stuff around the kitchen table."

Choi is a little more forthcoming about some of the more embarrassing details of die-hard comic book fan's youth. As he describes when he and Lee recall about seventh grade, "we were about twelve or thirteen. By that time, we had both been collecting comic books for a while. We were both really big **X-Men** fans. Remember those little cut-out things that you would trace and then you would put them in the oven and they would shrink down? We would make those little Shrink Dinks with X-Men figures. We were big time X-**Men** fans. Even then Jim was working on his pencil drawing and drawing. When I used to look at his work he was from a seventh grade perspective, drawing like a Senior or Senior art student."

Lee feels differently about his earlier work, and he warns, "It will have false hope to every person out there. They'll look at these drawings and say, 'you know what I should do it! I should become a professional!' They were that bad."

Choi continues, "I know Jim's parents must have found a lot of that stuff. Whenever we would have slumber parties or anything like that we would just sit around reading or drawing. We weren't trying to do our own comic book then we were like fourteen and fifteen. It would be

variations on doing our own little X-Men story. We created our own special version of the X-Men."

Lee recalls another common storyline. "I have a lot of the old drawings. Based on the drawings, I kind of know what we were thinking. One of the things we were doing was the Marvel versus DC thing much earlier than what came to pass. We'd have Batman fighting the Hulk and Silver Surfer fighting Superman. That was when we were pretty young. We focused on who could beat up who. We had Green Lantern versus Captain America or something like that. I think Batman beat up the Hulk and Superman beat up the Silver Surfer."

Brandon recalls some of the characters that the pair created, "We had one guy called Foxbat. He was kind of like a Russian Flash except he was blind. We even had Maul way back then. We had this huge, strong guy with these tusks that would come out of his back. We might have just called him 'Tusk' back then. His tusks were extendible. We also had a female character who was something like a solar-powered Ms. Marvel type of character, but the name escapes me."

The two comic fans would also combine two of the popular hobbies of the time, comics and gaming. Long before the dawn of collectible card games was the day of the role playing game, played with dice instead of cards. Says Choi, "We would create our little rosters and line them up. I think back in the late seventies and early eighties there was a big gaming thing. And, this was a little before that even, we had come up with our own dice gaming system to figure out how the heroes would battle each other. We would picture one scene, and Jim would draw it. Then we'd play it out in the game."

At some point, the two left behind their childhood games and became more serious about comics as professionals. Lee recalls, "We really didn't do anything beyond just talking and drawing pictures and things. A lot of it wasn't necessarily comic book stuff. We were both heavily influenced by *Star Wars*, so there was some science fiction in there and *Star Trek* and stuff. That was more the original stuff. When it came to the comic book stuff it was mostly focusing on the **X-Men**. I didn't put together my first 'crappy' comic book until my Senior year in high school. It was the worst. Brandon and I didn't start doing stuff (seriously) until we were both in college and had more free time (laughter)."

Lee adds that he and Brandon remained in touch through their college years. Choi would send him samples of his writing and discuss story ideas. Later Choi would lend his support to Lee for some concepts in Lee's **X-Men** run such as Omega Red, or giving Gambit the name Remi Lebeaux.

Meanwhile, Choi went to law school in '87 to enter into Entertainment Law. During law school, Choi found that he was more interested in Entertainment than Law. During his third year of law school, Choi found himself working on screenplays and making applications to film school when Lee approached him about changing his image. Choi recalls, "Jim invited me out to write for Image. I was trying to figure out whether to go ahead with film school, but then I realized I wasn't really up for another three years of school. I thought I'd go back after a year or two, but the way things have worked out it's been fantastic. I have no regrets."

While some might think that being a comic professional could take the fun out of the hobby, Lee and Choi continue to participate in their own ways. These days Lee turns his collecting efforts towards original art. Says Lee, "I think I spend more money on original art than I do the comics. Being a publisher, you see so many comics that they're not as unique, in my mind, as the original art. I collect a lot of Michael Golden, Jack Kirby, Kevin Nowlan, Mignola, J. Scott Campbell, and I've got a lot of my stuff."

"I have a page from **Sin City**, where Marv is stepping on **Deathblow**. It's pretty funny. I got that for my birthday. People here finagled it from Frank Miller. I'll always be eternally thankful for that because I know he doesn't sell this stuff. That's up here in my office. That's a really nice piece. I've got a couple of things from Jack Kirby that he signed for me and that was really cool. It was Thor and the FF."

Turning professional hasn't taken the fun out of collecting for Lee either, as he explains, "It adds a whole new element to the original art because you know the people who do the work and you have access to the artists. You get to trade with artists. You have a currency that some artists are interested in trading with you. It's pretty nice."

Lee adds that he doesn't really "collect" comic books these days, but in addition to his complimentary copies he goes to the comic store to buy his favorite books to keep current with the industry.

Other than a complete run of **X-Men** from #94 up to the end of Lee's run, Jim doesn't have a complete run of any if his old favorites. Says Lee, "I haven't really made the effort to go back and fill things in. I think I would do that if I were out of comics or retired. I'd have time to catch my breath and put these in order. But, so much of it I use for reference, so much of it I just see on a daily basis, because I'm publishing a lot of work and I get multiple copies of everything. I just don't know where everything is at this point."

Choi maintains the same approach to collecting that he had as a teen-ager. "For the most part, the older stuff I'll get in the Marvel Masterworks, or the DC Archives. For me I sort of have to draw the line between the comic books and the cards and the toys. I'll follow certain creators for the most part and limit my purchases there. I know if I start collecting toys or trading cards, it's sort of like potato chips, there's just no end to it."

"What I've realized, looking back is that I've always had the habit of collecting creators whose work I've enjoyed. I followed Frank Miller's work on **Daredevil**, Marv Wolfman and George Perez on the **Titans**, Alan Moore's stuff on **Swamp Thing**, and Chaykin's work. The same names keep popping up twenty years later. It's been fun watching the change and growth process even for them and seeing how my tastes have changed over the past twenty years. I'd say these days, for me the names don't seem to change. It's still John Byrne, Chris Claremont, Alan Moore, Howard Chaykin, although there's Mark Waid, Kurt Busiek, Mike Allred, Jeff Smith...it's kind of like a who's who, who's doing great stuff today more than anything else."

As Lee and Choi embark on their grand plan to rejuvenate **The Fantastic Four**, Lee references his old collection of **FF** books. Says Lee, "Since I've been working on the **FF**, I've pulled out my old original collection. It's kind of fun pulling something out and saying, 'Oh..I remember this.' It does instantly transport you back to the time when you did buy that comic book. You flip through it. It's tough going back and looking through it. It's a lot like old cartoons and stuff. I was a big Speed Racer fan, a big Jonny Quest fan, but it's hard to watch that stuff today."

The Fantastic Four in Lee's day consisted of the likes of Thundra. Will Lee be overwhelmed with nostalgia to bring back these old characters? Lee responds, "If we did a longer run, maybe. I thought Thundra was a pretty cool character with those red leather pants and the big chain, and that whole sexual revolution story line.

times when you're a kid and following comics you don't realize how influenced they are by current trends. But, really comics do mirror things in society. You can just go back and can see what was going through other writer's minds and society's minds at the time with things like the drug awareness issues, the sexual revolution issues, the freaky psychedelic stuff. It's kind of interesting."

Chaykin comments on their approach to the FF as well, saying, "I think the advantage that Jim and I have now is just hindsight more than anything else. Jack Kirby and Stan Lee were on the front line, the leading edge for what direction they wanted to take **The Fantastic Four** and its new attitude in comics with **Spider-Man** and **The Fantastic Four**. I think for us, we get to re-contextualize it in the sense that we get to put them into the properties and give them more of a sense of our societal tastes, culture, mores and that sort of thing. I think we're going to try and tap into more of what the kids today are looking at, be it in entertainment or in the problems they see in their world and the things they have to deal with."

So, besides a new haircut, how will the team update a character like Johnny Storm who perpetually seems stuck in the early sixties? Says Choy, "Jim and I want to make him a little older. He'd still be the youngest of the Fantastic Four, but he would be sort of like the litmus test for the FF. He would have his fingers on the pulse of society. We put him as an executive in the Storm Foundation. In his position, instead of being the regular bureaucrat or paper pusher he'd be the kind of guy who'd be running the MTV. If MTV were in the Storm Foundation. He'd be the guy who'd be running the casinos. He'd be kind of a young Bill Gates type of executive. So now, instead of hot rods, he's got a Lamborghini, those kinds of differences more than anything else."

For the remaining readers who still don't believe that Lee is truly a fan at heart, here's this story. According to Lee, "I remember one time my Dad got in an accident. I had a big box of comics in the trunk of the station wagon. They had to clear the cars out of the intersection and the cops hadn't arrived. So, he grabbed comic books and he put them on the ground and in the mud to indicate where the tires were. There was an old **Justice League** comic book with Hawkman returning on the cover. I was really distressed at the time! I still actually have those comic books." ■

breaking in...and out...and in again

jeff mariotte

I'm not going to write here about how I got my job at WildStorm. I've told that story a thousand times, and will no doubt tell it many thousands more. There are as many ways to break into this business as there are people working in it, and if you're interested in that sort of thing, check out Brian Saner-Lamken's book **Pro-Motion**. You'll get much more detail there than you will from me.

No, what I want to write about here is my *first* job in comics, working for a comic store while I was going to college. It was nearly my last job in comics—or anywhere else (although, come to think of it, it wasn't as dangerous as my later job at Jack in the Box).

First some background. While I don't remember what the first comic I ever read was, the first one I followed closely, to the point of subscribing to, was **Detective Comics**. This was in the days when subscription issues were mailed folded in half inside a brown wrapper. I didn't care. Then, as now, what I liked about comics was reading them and looking at the pictures. The purpose of a collection, to me, was so that I could sit down and read the entire run of a character uninterrupted. Condition didn't matter.

Good thing, too. After that era, I moved to Germany, where I finished high school. On the army base where my school was located there was a thrift store that sold comics for a nickel each. These comics were well read. Almost all of them had been originally sold through the Stars and Stripes stores, which meant they'd been rubber-stamped with red or blue stars. Many had been folded and stuffed into some G.I.'s pocket for a while before being sold to the thrift store.

This was when I started to get serious about filling in my collection—again, with comics that wouldn't be considered collectible now. I found early **Daredevil**s, and completed most of that run (my favorites being the Gene Colan/Tom Palmer issues). Gil Kane **Spider-Man**s led into other Kane books. I had been a Neal Adams fan, and here I found his **X-Men** run, and his **Avengers**, and even **Jonah Hex** comics with El Diablo backups. And it was all so cheap! I started skipping lunch so I could spend the time and money digging through the stacks of comics.

Then high school was over, and I went to San Jose State University to continue my education. Though I had heard, through fanzines and ads, of comic book stores, I had never encountered such a wonderful place in person. As I explored San Jose in the days before classes started, I found one, a magical hole in the wall owned by a guy whose actual name was Bob Sidebottom. He sold comics and books and jazz records, and I bought some of each from him. This was where I learned that the condition of my comics made them worth, to collectors, just about the nickel each I'd paid for them.

I became a regular fixture at Sidebottom's. But then, as I was walking past a nearby street corner one day, I saw a new comic book store under construction. I stopped in, introduced myself to the manager, and offered my services. He took me up on it. I was in the comics biz!

Sort of.

I had one shift a week, on Friday nights, when nobody else wanted to work. Which meant I worked alone. And the kind of person who hung out in downtown San Jose on a Friday night in those days was not your average comic fan. Plus, the store had pinball games and a pool table, which meant there was a reason for people who couldn't care less about comics to come inside. So my shift mostly consisted of reading comics I couldn't afford, interrupted occasionally by someone who needed change for the pinball machines. Glamorous, wasn't it?

Still, I met some interesting characters. Like the wino who came in one night (now we'd call him a homeless alcoholic, but he was pretty much a wino) and regaled me with a story about how he'd once gone to sleep in a public place, clutching his knife, as he always did when he slept, and how, when he was awakened by someone shaking his shoulder, he'd snapped awake and cuts off the guy's hand before he even realized where he was.

Having told his tale, he promptly crawled underneath the pool table. I didn't know where he'd gone until I heard him snoring.

My shift ended at 9:00. The last couple of pinball fiends had left long ago. I needed to lock the store up, but there was the problem of my sleeping friend with the quick reflexes. I went to the edge of the pool table and called him, getting progressively louder, until I felt like an idiot for screaming inside a store at a guy who clearly wasn't going to hear anything for days. Finally, I decided this was the reason God made pool cues longer than human arms. It took a couple of minutes of prodding with the stick to get through his Thunderbird-induced coma, and when he woke up, there was no knife in evidence at all.

This career ended when somebody broke into the store after one of my shifts. I still think it had something to do with the shop's practice of only assigning keys to the manager. The rest of us had to lock the double glass doors and toss the keys through the mail slot, so they sat on the floor—behind the glass doors—until morning. Presumably they've improved security precautions since then.

So that was it—a short and sweet career in comics, 18 years or so before my second career in comics, a different world altogether. Don't ask me how to break into comics...you may not really want to follow in my footsteps. ■

GET INTO HOMAGE!!

with the FAN Wildstorm/Homage Contest

With the launch of Astro City, Volume Two, Strangers In Paradise, Volume Three, and the brand new Leave It To Chance, Homage Studios is sure to be one of the most popular and most interesting comic lines out there. And now you can be right in the center of the action! Just fill out the form below, mail it in to us here at FAN, and you could win one of these excellent prizes!!

First Prize: One lucky winner will receive the much sought-after Astro City Deluxe Hard Back Edition, signed by Kurt Busiek, Alex Ross, and Brent Anderson! This book is one beautiful addition to any comic collector's shelf, and has already become a highly sought-after collectable.

Second Prize: Five winners will receive #1 issues of all three of Homage's titles, with Strangers In Paradise signed by creator Terry Moore, Leave It To Chance signed by James Robinson, and Astro City signed by Kurt Busiek!

Third Prize: Five winners will receive #1 issues of all three Homage titles plus an exclusive Homage cap, featuring the new company's logo!

Just fill out the form below and mail to:

Gemstone Publishing, Inc., Homage Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

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1. All entries become the property of Gemstone Publishing, Inc., and cannot be returned. Winners will be selected on later date (October 15, 1999). Winners will be notified by [illegible]. Only entries received by Gemstone Publishing, Inc. by the closing date of the contest [illegible] employees or agents of Homage Studios, Inc., Gemstone Publishing, Inc., or Diamond Comic [illegible]. Second Prize: $100 ; Third Prize: $50 each. All taxes, state, and Federal liable only for the prizes [illegible]. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for [illegible] are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, [illegible] or be used by Gemstone Publishing, Inc. and promotional purposes. By [illegible] Gemstone Publishing, Inc. For the names of winners of all entries, contact: [illegible] Strangers In Paradise is ™ and ©1999 Terry Moore. Leave It To Chance is ™ and ©1999 James Robinson. Astro City is ™ and ©1999 Kurt Busiek. Homage logo and name are ™ and © 1999 Image Comics, Inc. All rights reserved.

YOU ARE NOW RE-ENTERING ASTRO CITY

Christophe
Woodwar

As **Astro City** changes its postal code from Image to Homage, creator Kurt Busiek and artist Brent Anderson sit down for a discussion of their title, the move to Homage Studios, and keeping superheroes human.

FAN: How did the Homage deal happen?

Brent Anderson: Jim Lee showed some interest in **Astro City** last year, and when Kurt was farming around for another publisher, Jim came forward with a proposal to match any offer anybody else made if Kurt wanted to do the book through Homage.

What drew you to Homage, Kurt?

Kurt Busiek: They're all books I like. That's one of the best things about **Astro City** being at Homage. Right now it's sitting in the catalogue and its sister books are books that I'm very happy to be associated with. There's a sensibility there that gives a really strong identity to the line.

You're right, the Homage titles do have a definite identity attatched to them. Were you in on this from the beginning?

KB: I'd talked to Jim some time ago about how he wanted to create a new imprint, seperate from the WildStorm/Image books. At that time, it was just something that was percolating in the back of his mind. When **Astro City** went on hiatus, Jim and I talked and I made the deal with him. It was only after I said yes that I found out it was going to be a part of this new Homage Comics line. So, I may have been there from the very beginning, but I wasn't aware of it. I was surpris that I was the launch title because when we made the d I didn't know that was the cas thought I'd be a part of the WildStorm line, but then it turned into a flagship title, so that was really cool.

Is the book going to change that much with Homage?

KB: No. We won't have the bac cover art gallery that Alex was doing, but we wouldn't have h that anyway because Alex wa tired of doing it. We have a ne logo, we'll have a different col orist, the letters page might b shorter. We now have an inker

BA: Right. Will Blyberg will be inking the series now. After se ing the first six pages of #1 of relaunch, I can tell you they lo great. I don't think anyone's going to be disappointed in t art. Getting an inker to begin with was a bit of a decision to make, but I could only produc the book about 6-9 times a ye doing pencils and inks. The m rial is so good, and Kurt seem have a never-ending supply o that I feel the book should co out 12 times a year if getting inker fasclitated that, then th the decision I wanted to mak

KB: The meat of it will be the same book. Brent is doing a w derful job drawing this book. **Astro City** wouldn't be nearly good as it is without Brent's c without his commitment, with out his willingness to fight at every step for the story, rathe than the drawing.

BA: Well, my feeling has alway been with **Astro City** that I w there to provide a means for Kurt's vision. I feel that I'm lea ing about comic book story- telling from Kurt, who has a v good visual sense and good sense of visual writing that I more often than not agree. I f

...known Kurt longer than I have because we like the same ... we grew up with the same enjoyment of the medium ... went off in a writing direction, and I went off in a drawing ... and the synergy shows.

Are we going to see stories that go more than one issue?

KB: ... The first issue of the new series is a single-issue story, to ... back old readers and welcome aboard new readers. The ... and third issues encompass a two-part story, and then ... through nine make up a six-part story. The first issue ... everybody in terms of the superheroes in it, but the ... character is a guy we've never seen before who's recently ... and moved to Astro City with his two daughters. ... and third issues focus on Astra of the First Family, ... issue #1 was Samaritan's story. Then the six-issue ... about a teenager who comes to Astro City with dreams of ... a teen sidekick. But we're also going to see lots of ... characters. We're going to see the Honor Guard, we're going ... the alien invasion, we're going to see monsters, protests in the street, all kinds of stuff.

BA: One of the advantages to drawing single-issue stories was that ... to draw a variety of characters and different points of ... It wasn't a soap opera that went on and on, I got to do the ... middle and end in each issue. The downside was that I ... to learn to draw something different and create a lot of stuff ... issue, so it made the actual drawing a lot harder. But ... I had this feeling of wanting more. I'm glad to go back to ... characters

How would you describe what you're trying to do with Astro City?

KB: I want to see stories from a human perspective. The Samaritan story in issue #1 is told from a human perspective, it's just told from the perspective of a human who happens to be super powered. It's not an adventure story, it's not a standard story.

BA: Kurt has the freedom to be able to do these kinds of stories where you can see it from a very down-to-earth point of view. What he likes about **Astro City** is that he can tell the story from any view point. And that's one of the things that ... great to draw.

KB: Right. When I do a story about N-Forcer, it's going ... the guy inside the helmet, not about the fights ... gets into. The fights are the framework ... which we'll tell the story. If the series is noth... than an intramural fight between different ... of people in costumes and there's never anything ... take, it's not as powerful a story as when ... not one hero and one villain fighting ... stadium full of people or even one ... who has a real life, who we can see ... yeah, I know what that would be like." When it turns into one cosmic grand opera of battle, we've lost our grounding point.

How does that translate to the art?

BA: Part of what I'm learning with Kurt is how to draw just what's needed to make the story the best issue and not get hung up in the drawing. If what's best for the story is a dramatic splash page with just one character, then I'll try to give Kurt that because that's what's called for in the story. But I'm not really interested in trying to dazzle anybody into thinking it's great art simply because it's drawn well. I want it to be great art because it's a well-told story.

Do you believe the superhero genre has reached its saturation point?

KB: I don't think that's true for a second. We've had this proliferation of superheroes that's almost been treated as science fiction. For instance, a lot of the reason that people lost interest in **Spider-Man** the last few years is because, at heart, **Spider-Man** is about a guy figuring out what it means to be a grown-up. Figuring out how to do the right thing. Without that normal life stuff, if it's all about clones and cosmic adventure, it's not about **Spider-Man** anymore. It's that he's a normal guy learning responsibility, and that's the power of **Spider-Man**. I don't think that has anything to do with the superhero genre being tapped out or everything being done with it that can be done with it, it's a case of us playing with the parameters of it, in fiddling with the details rather than what makes the genre work, the power of these stories.

We're getting too bogged down in issues of continuity.

KB: Right. It's only when you've gotten a hundred, two hundred issues of what they do, that people start trying to tie the strings together. "In issue 5 they did this and in issue 170 they did this, how does that connect with what they did in 232," and my answer is who cares? I want a good story and these guys are unrealistic anyway. I'm much less interested in what the details are

So you don't worry about the details in Astro City?

KB: In **Astro City** I try to make all of the details fit together just because I don't want to make mistakes, but the stories are never *about* putting the details together. Most of the people reading **Astro City** #1 knew what it was like to be overworked. And so the connection is that there wouldn't be a story where Samaritan was figuring out how to beat The Living Nightmare because we've never had to beat The Living Nightmare. We have had to cope with overwork and get through it.

And people can relate to that.

KB: Right. My job takes me away from my family, so I know what it's like. It's all openly metaphor and symbol and the minute we make the metaphoric stuff so realistic as to not deal with it on the symbolic level any longer, that's the point at which it becomes mechanical and boring.

BA: "Superheroes as metaphors" is Kurt's basic approach, but **Astro City** is more pointed because he can tell the story he wants any way he wants. I like working on people-stories, and that's what Kurt writes, superhero stories from the points of view of real people.

CHANCES ARE

by Scott Braden

Nevermind the title, writer James Robinson and artist Paul Smith are leaving nothing to chance with their new series, coming soon from Homage Comics.

"**Leave It To Chance** is the adventures of Chance Falconer, a young, female occult investigator, desperate to prove herself to her father, Lucas Falconer, and to the city that her father protects," James Robinson reveals fast and furiously. "There's lots of action, lots of excitement, lots of arcane creepiness and monsters and everything. At the same time, it's also a book that hopefully appeals to all ages and to the female demographic that gets shut out sometimes by comic books."

From Vertigo's **Witchcraft** to DC's **Starman**, readers have found James a very intense and focused writer. He's also proven to fans and critics alike that he's a serious creator who works on serious projects. So when it came time to discuss his and Partner-in Crime Paul (**Uncanny X-Men**) Smith's **Leave It To Chance**, I just had to ask…what's the deal with the dragon?!

Robinson laughs and replies, "St. George is her Watson and Ace, the Bat-Hound all rolled into one. **Leave It To Chance** was *our* idea, though the dragon was all Paul's."

Laughing, Paul adds, "It's basically the paranormal adventures of a young girl and her dragon and their coming of age in a strange and wondrous city known as Devil's Echo—the kind of a city that if you want to watch the *X-Files*, you turn on the news. This whole town goes bump in the night!"

COMICS & STORIES

Though Paul and James originally went their seperate ways to work on individual projects after **The Golden Age**, both creators found themselves disappointed in what was passing at the time as "quality" comic books. Armed with the knowledge of what good comics could be, the two creators combined James' story idea of an occult investigator-in-training with Paul's dragon, and suddenly their first creator-owned title was born. And as James tells it, the series not only gave him a chance to write good comics, but also allowed him a whole new way to bring their story to the printed page.

"With **Chance**," James insists, "I'm just trying to do a light hearted, entertaining book. There is a lot of darkness and poetic captioning in **Starman**, and at times it's just a lot of hard work. **Leave It To Chance** on the other hand, is a light romp and more of a fun book. It's a different way of writing for me, because it's not something that I really do a lot of. I tend to work at the mature end of the writer's spectrum. Maybe that sounds a bit pretentious, but you know what I'm trying to say. Writing **Chance** is me having a bit more fun working with an artist that I get along with so well and who I have a great rapport with. Working with Paul makes it that much easier."

Paul, who considers James "the only writer I've worked with that I consider a partner," agrees that this is their chance to create good comic books. "I've been shooting my mouth off for years about what this industry needs, and boy, I'd hate to find out that I was wrong. You know, no one wants to end up with egg on their face, no one

wants to bomb, so I'm very much like a ping pong ball in a game between Girlish Glee and Stark Raving Terror. I'm horribly excited but I'm also horribly anxious as well."

Even if you're not familiar with James, Paul, or any of the other Homage titles, James promises that it won't be hard to get into **Leave It To Chance**. "We're going to make it very simple for readers to jump on board," he declares. "If you pick up the book, you'll know what's going on. This is *not* the kind of book that you're going to have to read five years' worth of continuity to understand everything. It's the kind of book you can jump on at any time, much like **Batman**. The premise of this is very simple so that we can concentrate on good, solid stories."

PUTTING THE FUN BACK IN FUNNY BOOKS

Along with solid stories, James and Paul's focus with the new book is giving readers something that they haven't seen before. "I believe that **Chance** has a feel that is fresh and different enough that readers will respond to it," James says. "But I don't feel that it has to be 'James' triumph,' or even '**Golden Age** creators Paul and James' next plateau,' you know? I'm not really thinking about it that way. I'm just trying to do a quality comic book with great characters and great art. And the fact is, Paul and I really believe in this book and it shows that we really care about the characters. But I'd also like the readers to *really enjoy it*. There are so many comic books out there that people buy just because they're linked into a soap opera mentality. Yet, when I ask them, 'do you enjoy it,' they go 'Oh no, I haven't enjoyed it for years. I buy it because I have every issue till this day.' You know? I don't want that."

I ask James what books he looks to today that embody the sort of feel he's striving for, and he continues to respond. "Once in a while," he begins, "you'll see **Madman** or **Hellboy**, and some mainstream things like Mark Waid's **Flash** or Kurt Busiek's **Astro City**—books that people just enjoy! They're just fun to read and they're exciting and they're well done and they don't alienate the casual reader, and yet they're not pander. Those books are out there, and I just wanted to do a book like that. I want **Chance** to be a quality book that readers enjoy and want to see more."

WORKING FOR THE MAN

There's no better way to get your book out to the masses than by associating yourself with a new imprint founded by fan-favorite Jim Lee. Paul and James both admit, though, that if Homage Comics hadn't decided to publish and merchandise their book, that still wouldn't have stopped them from getting **Leave It To Chance** out to the readers. But, gosh darn it, they're certainly not complaining.

"We wanted to be able to just sit down and concentrate on the work," Paul explains, "and it's just nice to have this machine that's so well-oiled up and running behind you, as well as the cast shadow of the 900 pound Jim Lee. What I'm saying is that I feel safe. I feel like no one's going to mess with me as long as I got this guy behind me. I've got to tell you, these guys at Homage have put more of a push behind me in three weeks than Marvel, DC and everybody else combined over the last thirteen years."

"We decided that we were going to do this book, hell or highwater, even if we were going to have to self publish it," James remembers. "It was hopefully going to go with another publisher, and then Kurt Busiek, who both Paul and I know, got a hold of the first issue and was very enthusiastic. We then got a call from Jim Lee on whether we wanted to be part of the new line. And that call came the next day; literally very quickly. I liked the fact that Jim responded personally and I felt, 'you know, this is the kind of enthusiasm that I want from a publisher.' Already, the machine behind the whole line is really beginning to roll. It's very exciting to see it happen so fast."

Exciting is exactly the word. ■

WILDSTORM IN PARADISE

by

J.C. Vaughn

Terry Moore's **Strangers In Paradise** debuted as a three-issue mini-series from Antarctic Press in Fall 1993. By the following Fall, Moore was self-publishing the title under his Abstract Studio imprint. Along the way to 1996 and Homage Comics, he's received accolades from every imaginable corner of the comics world, including numerous nominations for the Eisner and Harvey awards. Now with the critical acclaim under his belt, he's looking forward to starting a new **Strangers In Paradise** series (Volume 3, Number 1) at Homage, this time in full-color and with the marketing oomph of Jim Lee's WildStorm Productions behind him.

FAN: You had offers from around the industry, what made you choose Homage now?

Terry Moore: It was just a matter of the right guy calling me at the right time. The business side of things has really taken over this year, and it was harder to make the time necessary to create. I couldn't care less about publishing, I didn't get into this business to be a publisher, just wanted to make comics. But the thing about self-publishing is, it works, it just gets harder as you go. If your book becomes popular, you're responsible for more and more business obligations and next thing you know, it's 8 at night every night before you can sit down to create. That's not going to work. So I had a problem. Jim Lee had a solution.

There's a group of people who think of themselves as purists who used to complain when you contemplated SIP going color. What would you say to them?

They may have a point. Let's try it and find out. If it doesn't work, we'll go back

Likewise, there's also a group that describes deals like SIP going to Homage as "selling out." Why does this bother those people, and do their complaints bother you?

"Selling out" means you sold your principle's, your cause, your dream. Leaving self-publishing for a better publishing procedure when the time is right isn't selling out, it's a business decision. My book is still mine, the hassles of day to day business concerning the book's industry activities are Homage's problem. That's not selling out, that's arranging better transportation for the property.

You're supposed to have a story arc for The Dreaming at Vertigo, you're doing Lady Supreme at Extreme Studios, and now you're going to be doing some Gen13 material for WildStorm. Does it all seem like it's happening at once?

A little. But I've been working towards this for a while now, so it's no mind-blowing surprise. I'm grateful and ready for the opportunities that are coming up. But I'm going to take care of the present load of comic book commitments before I schedule anything else.

Jim Lee's going to be illustrating some of your first Homage issues. What's the story there?

I've been wanting to do a satirical superhero dream sequence for over a year now, something Katchoo might dream. When Jim and I were

talking about launching the series and what ideas I had in mind, it seemed perfect if Jim would do the hero dream sequence, and he agreed to do it! Cool, huh?

Very. When you do trade paperbacks, will it be under Homage or will it be like Jeff Smith's deal where Cartoon Books publishes the collections?

We intend to collect the Homage stuff. Abstract Studio will continue to keep the Abstract Studio material available in trade form because those trades are still selling like hotcakes. If the new series looks good in color, then we very well might reprint the early stuff in color. That's a big "if," but I'm considering it.

Who is doing your coloring?

Wildstorm is coloring the book. The covers and art direction will be by Jess Ruffner. She did the promotional cover this summer and her work is beautiful.

What kind of feedback have you received to the second volume, especially #11?

The response was pretty evenly divided up; some people were happy at Katchoo and David getting together, some weren't, some were furious that she would even talk to him. My readers are very passionate people. Nobody wants to disappoint, but in writing a story, you can't let a group or committee or even your readership tell you what to do. You can't have 20,000 editors.

If you look at volume 2, #1, you cover a pretty wide range emotionally and artistically, going from poetic soul searching all the way to the first appearance of Mrs. Parker. Is that sort of rapid change a challenge for you?

I didn't set out to deliberately do that, not like an art class assignment or anything. I just did it by instinct. The challenge was telling the story, no matter what that meant. My writing is usually story driven. Sometimes I'll have a mood or dynamic in mind and make a scene around it, but that's not how I normally work.

Similarly, when you go back and read Vol. 2, #1-9, there's just so much going on. Did you realize that when you were putting it together, or were you just wrapped up in telling the story?

I wanted to make it look like a quiet domestic setup and the more we hung around these guys, the more complex life became, because that's how it is with people. You meet somebody, have a brief conversation and maybe think they're boring. But follow them home and to work and to the bar and to their girlfriend's house, etc. etc., and suddenly you find there is so much to them. I wanted my story to be that way. I wanted it to seduce the reader. I'm not going to just *say* characters are deep, I want you to realize it over the course of time, like a novel.

Each of your characters has a weakness (maybe even more than one), but each also has a strength. Is this how you view people?

Everybody is mixture of good and bad. Only the very young think otherwise. As you grow up, you realize your role models are not perfect, your parents aren't perfect. Once you deal with this, you're able to really love somebody and stand by them through their ups and downs. That's where it is between my characters. You have to stand by the ones you love, you have to be considerate of other people because you just don't know what they're dealing with. Of course, in **SIP**, I show the reader EXACTLY what they're dealing with

This whole past story arc was set months after the first one. Are you going to keep jumping around with them time-wise?

Yeah. I see it all as one epic story. We spend a little time here, a little time there. When you recall a friend in your life, don't your thoughts skip around from one memory to another, spanning any number of dates and times? That's how I think of **SIP**. The new series will pick up where the last one left off. But there will be an entirely new set of circumstances between the characters. The conclusion of the Abstract Studio series changed all the ground rules between everybody. It's going to be very exciting to see them all enter a new phase in their lives.

It doesn't seem like there's a status quo in SIP. Is there some other Latin phrase applicable in lieu of it?

That's a tricky question. "What is the status quo in **SIP**?" I hope there isn't one, I think. Ixnay Atustay.

Even if you're doing it in a non-traditional fashion, you definitely seem to be telling one big story about these people. How long will it run?

Until I feel it's done. I can't picture that right now. That's like planning a death. Hopefully the story has plenty of life left in it, eh?

UNTOLD Tales

JAMES ROBINSON'S FIREARM ANNUAL

At first look, James Robinson's **Firearm** appeared to be nothing more than a British version of Marvel's **Punisher;** a tough guy with a bad attitude and a big gun. But first impressions can be deceiving.

Published by Malibu Comics for their Ultraverse imprint, **Firearm** wasn't the typical "shoot-em up" comic that pandered to the speculator mindset of the early 90's. It was instead a very character-driven book where the story mattered as much as the action, and **Firearm** certainly wasn't short on action.

Robinson's Firearm was Alec Swan, an ex-operative for a covert branch of the British secret service called the Lodge. Sent primarily on missions against "Ultras" (the Ultraverse term for superhumans) that posed a threat against the British crown, Swan eventually left both the Lodge and England after some "unpleasant business," which led to his taking up residence in Pasadena, CA as a private investigator. Yet even as a P.I., Swan found most of his cases dealt with Ultras, thus bringing him right back to where he started.

In a writing style similar to his critically-acclaimed **Starman** series over at DC, Robinson presented Swan's story in a way that readers could get bits and pieces of his and the Lodge's pasts throughout the short-lived series. And though it was never released, the **Firearm Annual** would have continued that trip down memory lane.

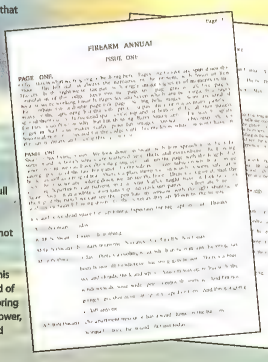
"I was writing a story that, and this was the perfect plan, was going to be done by two artists," Robinson remembers. "Half of it was going to be done by Cully Hamner, and the other half was going to be done by Gary Erskine. And the two parts were going to intercut with each other."

"The first half, which would've been drawn by Cully, was going to be about one of the Hardcase villians," says Robinson, "a big rampaging guy who was going to be running rampant through Pasadena. And with all the cops on full alert to deal with this guy, Alec Swan's detective friend Ben Travers (from **Firearm** #1) asks Swan if he'd look after his daughter, Sarah, while he's away. So Swan agrees, since he's not a superhero and has no reason to go out and fight this guy himself."

With his action hero playing baby-sitter, Robinson takes this opportunity to clue the reader into who Travers is, what kind of relationship he has with Sarah, while at the same time exploring a more personal side of his Swan character. "Travers is a widower, and his daughter, who's like fourteen, is going through a bad period at school where she's getting rebellious and doesn't respect her father. She resents him for being a black policeman in LA and all of that. So, part of the story was going to be Alec Swan discussing his friendship with Travers to Sarah, as well as Swan's own perceptions of how Travers feels about being a black cop in LA, and basically, what a really good guy Travers ultimately is and how she should give her father a second chance. And since Sarah's always liked Swan and can talk to him like a big brother or uncle, she listens to what he has to say."

Always aware of keeping things lively for the reader, though, as Robinson's Swan is busy explaining to Sarah what a great guy her father is, he brings the reader back to the action. "What that was going to lead up to is that this big trainline runs right through Pasadena Old Town. The villain sees this train come rumbling through, and since things aren't going his way, decides to jump the train and skip town. Seeing this, Travers jumps on the train after him, running along the train while blasting his gun at this guy; doing the whole Alec Swan thing. Meanwhile, Alec is safe at home watching this on the TV with Sarah, going, 'Oh my God, what are you doing?!' And that's when we finally see how much she cares about her father, when she suddenly becomes hysterical over this brave, foolish act he's doing."

This part of the story was then going to end with Alec handing the kid back over to Travers. "They joke and Alec ends up saying, 'What the hell were you thinking,' and he sort of shrugs and



Travers. Then we'd cut to a repeat of an earlier image of Travers running along the train firing his gun, while thinking, 'I got to be like Alec! I got to be like Alec!' That's what Travers was thinking at the time when he's doing this crazy, brave thing."

This relationship, between the former spy Swan and his friend Travers, becomes key to Robinson revealing more about Swan's past with the Lodge. As Robinson explains it, Alec would be "talking about himself in a way of elucidating how he feels about Travers, as well as telling the history of the Lodge." Here, the reader would finally learn about the highly-secretive Lodge, from its formation during WWII, to the mission where Alec Swan is betrayed and forced to leave the shadow world this organization was built around.

"This story was going to list all the original British Ultras that the Lodge fought and all that went on back then," Robinson reveals. "One of them took over running the Lodge and one of them defected to Russia like Burgess and Philby. It was going to be the Lodge's history told in a very sort of documentational way, but showing the flaws and the weird, interesting dynamics within this bizarre cell of the British secret service."

Robinson was also going to use the annual to set up future stories ripe for further exploration in the monthly book.

"When I first wrote it," Robinson admits, "I had no intention of leaving the book, so it was also going to highlight one time when Swan was in the Special Boat Service, and he was sent to Gibraltar to take out a group of IRA terrorists. It ends up that Swan eventually takes out all but one of them, but then, after one thing or another, he and the surviving terrorist get caught up in this supernatural menace while they're trying to kill each other."

What results is that the surviving IRA terrorist ends up saving Swan's life, forcing Swan to let the man go with the knowledge that Swan is indebted to the Irishman. "In the monthly comic," Robinson says, "I intended that the debt would finally come in and Swan would have to go and help this guy in a bad situation. What I was then going to try and do was spend a few issues with Alec Swan and this guy arguing and debating the various sides of the whole Irish problem; the trouble within Ireland. So anyway, the Gibraltar affair was in a little flashback as part of what Alex is going to tell the daughter, and that would have been a set-up for another story-arc in the future."

Unfortunately, there wasn't much of a future left for **Firearm**, though. Although Robinson came back to Malibu to write a three-part back-up story in the **Codename: Firearm** limited series, he ended the regular book with issue #18.

"The contracts that we all originally signed were only for twelve issues," Robinson said. "After that, it was kind of at our discretion. I don't know what it was, but I just had this bad feeling about Malibu when I was setting up the whole 'Rafferty Saga' at the time, so I just decided that would be it. That would be where it ended." ■

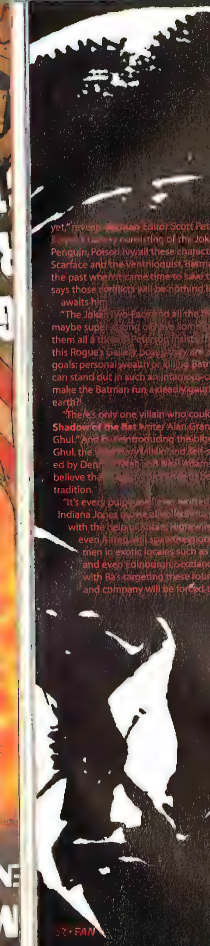
A Jeff Dillon & Scott Beatty production

THE DETECTIVE

It was a year ago that two gun shots [illegible] created the [illegible] time, the Batman [illegible] every conceivable [illegible] with the celebration of ***Detective Comics****'* *[illegible] taken on more than [illegible] threat so great that it will not only put Gotham [illegible] but the entire world as we've [illegible] Batman [illegible] both [illegible] to make [illegible] would be [illegible] Gotham [illegible] Batman and [illegible] race against time [illegible] the heart of a decision [illegible] the world in a heartbeat. [illegible] denied. For everyone's values [illegible]*

Like [illegible] Superman [illegible] Spider-Man [illegible] Superman's [illegible] proven [illegible] tion in the [illegible] even an [illegible] ordinary [illegible] **Batman** writer [illegible] appeal.

"With Batman, you've got a guy who can't run as fast as Superman or fly or pick up a car and throw it around," explains Moench, [illegible] the [illegible] logue to "Legacy," Batman #583. "He's a hero because he's dedicated to being one. He didn't have it handed to him. He's not with light-[illegible] dousing [illegible] super [illegible] of a [illegible] a symbol [illegible] is "[illegible] what [illegible]



yet," reveals Batman Editor Scott Peterson. With an intimidating rogues gallery consisting of the Joker, Two-Face, Catwoman, Penguin, Poison Ivy and all these characters down to killer Croc, Bane, Scarface and the Ventriloquist, Batman has had his hands full in the past when it came time to save the day, but even Peterson says those conflicts will be nothing like the challenge that awaits him.

"The Joker, Two-Face and all the rest are all psychotic and maybe super-strong or have some kind of super-power, making them all a threat," Peterson explains. "But because of a threat that this Rogues Gallery poses, they are almost all reconciled in their goals: personal wealth or killing Batman or both. So what villain can stand out in such an intimidating crowd? What villain could make the Batman run a steady gauntlet to the four corners of the earth?

"There's only one villain who could put 'Legacy' into motion," **Shadow of the Bat** writer Alan Grant said shyly, "and that's Ra's al Ghul." And by introducing the bigger-than-life villainy of Ra's al Ghul, the writing tandem of Grant and Chuck Dixon—who created by Denny O'Neil and Neal Adams—both Grant and Peterson believe that **Batman: Legacy** will be a milestone in the true pulp tradition.

"It's every bad guy and girl in the Batman universe," Peterson says. "It's every Indiana Jones movie all rolled into one. It's Batman vs. Ra's, Batman, with the help of Alfred, Nightwing, Oracle, Robin, Batgirl and Batwoman, even Azrael, against those resources of Ra's and his men in exotic locales such as Paris, Calcutta, Sudan, and even Edinburgh, Scotland. Needless to say, with Ra's targeting these four cities, Batman and company will be forced to use all their skills and resources in this race against time.

Grant says that the ability to create adventures in these story-rich cities also allowed for the writers to challenge themselves on creating good stories.

"The city that I chose for **Shadow of the Bat** was Edinburgh, and as I come from Grant says enthusiastically. "So it was actually the result of a long-standing ambition of mine to have an excuse to visit Edinburgh. I don't know if you know Scott and all, but Edinburgh's probably the nicest city in Europe. It has a castle on top of a volcanic cliff which overlooks the whole city, and there's a royal park in the center of it and a lot of the buildings are 16th and 17th century. For a Batman environment, it's particularly striking. Edinburgh's a very gothic city. In fact, my only regret was that only one issue took place in Edinburgh."

PRELUDE TO HELL

Moench's job in all of this is to get Batman, Nightwing and Robin to the Sudanese desert where they will confront Ra's in **Detective** #710.

"In writing the prelude to 'Legacy' in **Batman** with a story called 'Twelve Steps to the Heart of Hell,'" Moench says, "I turned it into a time-adventure thing, where both Batman and Ra's are after these ancient secrets in this labyrinth under the desert sand. It involves a number of jars with ancient astrological symbols on them, and what they're arranged in just the right way, the lines on the bottom all line up to form a map through this labyrinth, and that's what guides them to where Ra's al Ghul is. It's the kind of story where Batman has to again rely on his detective skills.

The second story, 'A Wound in the Heart of Heaven,' is more action oriented," Moench adds. It's what happens after #700, where Ra's al Ghul has the key to something which can actually destroy the world, and he dispatches agents around the world to deploy the doomsday device. My chapter has Batman going through the city of Calcutta to try and stop this device there."

In the event, Moench also was able to play with his city's flavor to further develop the story. "I was able to use some pretty colorful stuff from the Festival of Durgah, which involves dumping hundreds of these mud-plaster statues of the goddess Durgah into the river. That's the great character this little kid, who sort of latches onto Batman—he's scared by him, but attracted to him. He doesn't speak English too close, but he can't help but follow him around. It's the most interesting story with Batman doing the ultimate thing by saving the whole city of Calcutta and probably much of the continent of India."

HELL

It's no secret that as a villain, Ra's al Ghul or "The Demon's Head," as he is known as, is far removed from the rest of the cast seen in a regular **Batman** story. In **Batman** #400, Ra's al Ghu, Peterson firmly believes, will hit the stands for committing crime on a grander scale, as a Batman villain that goes against type.

"He's the only one of Batman's villains who's even remotely a global villain," Peterson reveals. "He's a James Bond villain whereas all of Batman's other villains are very private, little hometown psychopaths. None of the other bat-villains have such aspirations as to take over the world. But that's what Ra's wants to do, and he doesn't want to do it just because he's monomaniacal, although that's part of it. Ra's isn't just doing this for the power, he honestly believes that he's the only one who can save the world from destroying itself. He believes the end justifies the means. And though Ra's doesn't want to kill people, he believes that at times it's necessary.

Both older fans and insightful readers may recognize a sympathetic relationship between both Ra's and the Caped Crusader. With both men trying desperately to save the world from itself, even though the r vis ons differ, both Batman and Ra's al Ghul unnerstand each other. They also both have another common interest by the name of Talia, Ra's daughter and Batman's one true love.

Batman editor Dennis O'Neil, one of the men that breathed life into the nefarious Ra's and the authority on all things bat, promises

that Talia will also play a pivotal part in "Legacy."

"Part of the storyline turns on that relationship," O'Neil says. "I suppose we created Ra's al Ghul, 20 some years ago, one of the things that made the stories work is that clearly Talia and Batman were the only two people on Earth for each other. At the same time, Talia's loyal to her father, and in Batman's eyes, though he has an admiration for Ra's (more than he would have for, say, Darkseid), the man is irredeemably evil. That relationship, I thought, made the stories work, and it's right smack in the middle of the saga."

That's when O'Neil drops the bombshell. "'Legacy' also deals with Ra's al Ghul formerly wanting Batman to sire his heir through his daughter, Talia. But he's now given up on Batman and instead wants someone else, someone equally worthy. He wants... Bane. The advertising taglines say it all, 'A man whose hatred of Batman has grown deeper than all the inmates of Arkham Asylum combined.'

Bane and Talia?

"Where's willing, obedient servant to her father," **Detective Comics** writer and **Robin** scribe Chuck Dixon explains. "But you can tell she doesn't agree with a lot of the stuff he does, so there's a lot of tension between the two of them."

AGENTS

To some longtime readers, a Batman story is only as good as the villains he's fighting. But how does the supporting cast come into play? Do they really matter as far as helping the Dark Knight's story along?

Of course they do.

Even though the majority of people see Batman as the obsessed loner who is fighting his own private war against crime, longtime readers have always known that Bruce Wayne could only achieve his goals with the help of others. And besides, what's a public hero without his agents?

So while Nightwing, who's lending a hand in the fray, Batman Inc. has also enlisted the aid of other members of the Batman family, each having his or her own role to play. Take Barbara Gordon, for example. Formerly Batgirl, she now operates under the name Oracle with the task of making sure everything is running according to plan.

"The story wouldn't work without her," O'Neil admits. "It's basically a race-against-time' story with Oracle telling them where to go to stop enemies the detective work. And detective work would always be a part of any Batman story. In this case, it's Oracle who does that. Oracle, whose job will be monitoring the Batcave while providing computer support, has developed into a character who is interesting characters."

Even the intrepid butler, Alfred, will be making himself useful. "If all they have a globe-trotting adventure, somebody's got to fly the plane," Dixon laughs. "So that's pretty much his role. Playing pick up and trying to stay in communication and transporting them around."

The big surprise in all of this is the Huntress, Gotham City's resident femme fatale, who will be pushing her supporting role to the limit as reluctantly left to guard Gotham City in the Batman's absence, she must deal with the conflict of her violent ways versus the responsibility that the Batman, however reluctantly, has bestowed upon her.

"One of the things that makes it interesting is that Batman doesn't approve of her," O'Neil says. "She's trying to earn a pat on the head from a forbidding parent. She's constantly trying to get approval and he doesn't have any to give. That could change through the course of time. Sometimes we make a conscious decision to go down a road and sometimes, possibilities just present themselves. Legacy: he approves of her to an extent. It's like, 'Well, I'm Batman and I really have to go bouncing around the world, and maybe I'm gone someone has to mind the store.' It's not exactly out of approval, but he at least tolerates her in this story and recognizes that she may be useful, which is a big step forward in their relationship."

And of course, when you think of Batman, who else comes to mind other than a certain Boy Wonder? Having grown into a starring role himself, our hero has faced his share of challenges, the greatest of all was against the "clench" in the recent "Contagion" storyline. And now, he faces a new threat that is oddly similar. Dixon examines Tim Drake's (Robin) role in "Legacy," "Robin's life is threatened in a very particular way by the things going on in 'Legacy.' That's one aspect of suspense going through it. He's not held hostage or anything, but there's definitely a life-threatening situation for him throughout the storyline."

END OF AN ERA

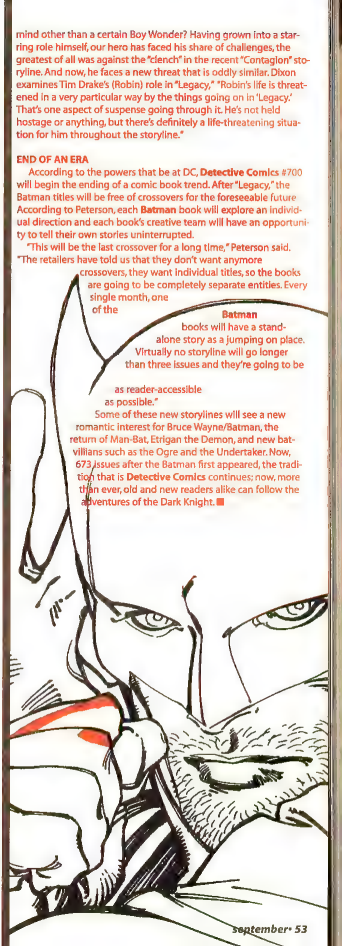
According to the powers that be at DC, **Detective Comics** #700 will begin the ending of a comic book trend. After "Legacy," the Batman titles will be free of crossovers for the foreseeable future. According to Peterson, each **Batman** book will explore an individual direction and each book's creative team will have an opportunity to tell their own stories uninterrupted.

"This will be the last crossover for a long time," Peterson said. "The retailers have told us that they don't want anymore crossovers, they want individual titles, so the books are going to be completely separate entities. Every single month, one of the

Batman

books will have a stand-alone story as a jumping on place. Virtually no storyline will go longer than three issues and they're going to be as reader-accessible as possible."

Some of these new storylines will see a new romantic interest for Bruce Wayne/Batman, the return of Man-Bat, Etrigan the Demon, and new bat-villians such as the Ogre and the Undertaker. Now, 673 issues after the Batman first appeared, the tradition that is **Detective Comics** continues; now, more than ever, old and new readers alike can follow the adventures of the Dark Knight. ■



hon

a talk with Humberto Ramos

Humberto Ramos burst onto the scene with a fresh energy and style that hasn't been seen in the medium for quite a while. His art helps to put the fun back into the story. His work with Mark Waid on Impulse has left fans demanding more. They're gonna get it, although not just from Impulse. Humberto has two new projects in the works, DV8 and Gen 13: The Unreal World. Humberto took some time to talk to FAN about Impulse's hair, why he left Marvel, honor, and the comic industry.

am

FAN: What were you working on before you were handed Impulse?

Humberto Ramos: My first project was working with the Milestone titles **Hardware** and **Static**. Working there was very helpful to me because I began to understand a lot about how comic books actually work. A lot of behind the scenes stuff. I also began to have a lot of industry friends, and they cheered for me to go further.

From there did you go to Impulse?

No. Before going to **Impulse**, my first work on DC comics was an Annual and two **Superboy** issues. And when I was working there, they offered me **Impulse**, which was really the big time for me, because it was my first number one issue with a hero. It was my first really big challenge. At the time, I was reading about the importance of "Zero Hour" and the things that would happen after that, and one of those things was **Impulse**. There was a big build-up for the book, and when I read about it, I felt happy that they'd offered me the job. I wasn't really a guy that anybody knew anything about, my work was really unknown. I feel that their confidence in my work was a really strong boost for me.

con

Do you look at Impulse as your "big break"?

My big break in comic books was not actually working on any particular title, but having friends. That was the most important thing. My guardian angels, John Bogdanove and Walt Simonson, were the ones who helped me get here. They trusted me, and they introduced me to the right people.

When you were first starting out at Milestone, did you ever think your art and your style would become so popular?

No, never. A long time ago, in Mexico, before I got started, I had the same dreams that every kid has, to work on comic books. I never thought at the time I'd have a big name or a style or whatever. At the time, I just wanted to have a job to support me and my family. But now, looking back at it, I can assure you that I never thought this would happen.

So you're happy about the whole thing.

Yes, sure I'm happy. It's a really fantastic feeling for me. I can't believe that I work in the field I like best. Ever since I was a kid, I was a comic book fan. And now I'm on the oth side of the line, creating for the kids who are reading com books now.

or

When the Impulse series was brought to you, what did you bring to the character?

[illegible] do anything. The work was done. Impulse is a character created by Mark Waid and Mike Wieringo. So when I was offered the [illegible] sent the references on the character, and I didn't do that much creative work on the Impulse character. I did help create a [illegible] cast. I also helped update Max Mercury, who wasn't really great character before entering into **Impulse**. With Impulse himself [illegible] creative part, if you can call it that, was to give him wild hair and big feet. That was my tiny part.

How do you like working with Mark Waid?

Mark is my friend. I like him and I really care about him as a friend first of all. That makes things a lot easier, it's very easy to work with him. I set the plot and I start working. I never do layouts. I never do breakdowns. I just go [illegible] page and draw it. It's like when I'm reading the plot, I'm seeing [illegible] It's very simple to work with a writer like him. I'm lucky to be on **Impulse** and really lucky. The character is sooo cool and I get to work with the biggest writer in the industry. Because of that, I think anybody could work on **Impulse** and do well, because Mark really is the brain and the heart [illegible] character. I'm just the eyes of **Impulse**.

omg

ics

by
Joseph P.
Rybandt

Are you still on Impulse, or have you left the book?

I'm still on. I'll be on **Impulse** until issue #25. That's my goal. I took a couple of months off to work on some stuff that you've already seen, like **Gen13**.

Part of your time off from Impulse was also spent working on some other projects for WildStorm. Tell us about DV8....

It's real crazy for me. I have to thank Jim Lee who made the move to call me in person. For me, it was like a dream. Everybody who calls me is like a dream. I have friends like Jeff Campbell and Jim Lee, and those guys are my idols, I really admire them. For me, that's still a big thing. When Jim Lee first called, I had just signed a contract with Marvel to work on **X-Nation**. I couldn't work with him at the time, but we left the door open. And then there came the time when I was able to work with him on **Gen13** #9. After that, I went back to Jim and told him that I was free after **X-Nation**, and he offered me **DV8**. This book is something totally different from **Impulse**. It's really dark, thanks to the writing by Warren Ellis. This is a big risk for me because I have an audience now with **Impulse** that's mostly youngsters and a lot of girls. With **DV8**, we're trying to go farther than that. We're planing to go to a more mature audience. I don't know how that's going to work for me. I don't know if my fans, who like the kids' stuff in my work, are going to go for a darker, different kind of story. For me it's a new challenge, and I like the risk.

Is this going to be a miniseries?

No, from what I know, it's going to be monthly.

How is working for DC different than working for WildStorm?

When you're working with WildStorm, you have a direct line with the big boss. They treat you like a big star. With DC, everybody sort of knows everybody. It's a big family and they care about me. I know people in a lot of different departments, even if they're not working with **Impulse**. So, the treatment is the same in some ways. They both treat you like a real person and they care about you.

What happened with X-Nation?

I know everybody heard about the Marvel firings. One of those let go was Joey Cavalieri. He's one of the nicest guys I've ever known. He was my friend. He was my brother. He was the one who called to offer me the **X-Nation** project. He gave me the contacts and he gave me the freedom to do whatever I wanted. He gave me the responsibility of another first issue for a big company, and a title with an "X" in front of it. I was feeling so good. When all of this happened, I was working on the third issue. The moment Joey called me and told me he was getting fired, I told him, "Well, if you're not here, I don't want to be here anymore. I don't see the point of being on **X-Nation**." So I quit. It was that simple. That was why I didn't finish the third issue. I had a talk with Bobbi Chase, and after that with Bob Harras, who really understood me and the situation. I explained the things I was feeling at the time. We never had any arguments or anything, there were no bad feelings. My situation is not that Marvel is an enemy. I told my feelings to them and they understood me. I asked them as a favor to let me leave the book the last day Joey was working in the office. That's why I only got up to the eighth page of #3 when Joey left the office. That's the real explanation about it. It was my way of repaying Joey for his friendship to me.

Is there a character or a comic that you really want to work on that you haven't?

Yeah, sure. **Spider-Man**.

Do you see any plans for that in the future maybe?

Well, we have plans for someday. I hope Bob Harras recalls that I'm interested in **Spider-Man**. He knows why.

With Impulse, Gen13, DV8, and maybe Spiday, what else do you have going on?

Well, I have these good, good friends, whom I admire a lot. But this guy I'm working with now, he's one of the biggest. He's Joe Quesada, and I'm doing a special project with him that involves Ash. It's going to be a nice story with a lot of action, interacting with the **22 Brides** characters as well. A lot of action.

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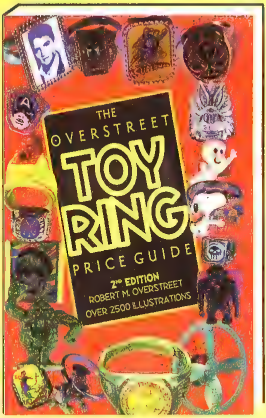

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THINGS GET HOT AT...

ANTARCTIC

*With the tremendous success of **Warrior Nun Areala**, Antarctic Press is finally commanding the kind of attention it deserves. As one of the first companies to bring Manga to these shores and one of the first companies to ever use computer coloring for their titles, Antarctic has always been ahead of its time. And as a company with its roots in self-publishing, Antarctic isn't afraid to take chances with ground-breaking material (as it proved with **Strangers In Paradise**). With over ten years in the business and a dedication to putting out the best books it can find, Antarctic is exactly what this industry needs.*

by Christopher Woodward

As founder and President of Antarctic Press, Ben Dunn makes no bones about what his comic company is all about: "We're doing this because we love the medium and comics in general." He pauses a moment before adding, "At the same time, we think about the bottom line. But we try to balance that with the creative aspect. Is this book worthy of publication? Is this something that we think readers will appreciate? If we could afford to make comics without making any profit, we would."

Joe, Ben's brother and Vice President of Antarctic, reinforces this attitude, explaining, "That's why we publish books sometimes that are lower circulation, books we might lose money on. We firmly believe in those projects and that there is an audience that will eventually appreciate them."

"The most important thing," Ben summarizes, "is getting people into stores to make sure this medium survives."

UNDERSTANDING COMICS

With a commitment to principles like these, it's no wonder Antarctic has continued to stay viable in a rapidly changing market after more than ten years as a small to now medium sized publisher. Ben and Joe, along with Editor in Chief Herb Mallette, all seem at ease as we sit down to talk about their vision for Antarctic Press, why they've made the recent moves to pick up titles as diverse as Martin Wagner's **Hepcats** and **Code Name: Scorpio** (a comic done out of war-torn Croatia), and how they've lasted as long as they have.

Joe explains, "After ten years, we've seen everything. Our feeling was that when the market took a little down-swing, it was just a cycle."

Veteran Editor Herb Mallette jumps in, saying, "A lot of the illnesses of the market were scraped away when it bottomed out over the Winter. People are used to the way things are working. The speculation aspect of the market has been taken back to the level it was before the craze, back to hobby speculation as

opposed to the obsession speculation. Now, it's on an upswing.

There are a lot of new and exciting things from our company and a lot of the other companies as well. All of these good, quality comics in general are going to help the industry out."

As opposed to ignoring what many publishers might think of as competition, Joe explains, "When we look at other people's books, we think about how we can learn from them to make our company better and what we can do to get people into the stores. I feel really confident that we've learned a lot over the years and can handle these fluctuations well."

Ben reiterates that, while dealing with these changes, Antarctic is always looking to the future. "One of our biggest philosophies is not to rely on what you did last month. You're only as good as what you can do in the future. We don't dwell on disappointments because if you do, you develop a mentality that the whole industry is out to get you, and that's really not healthy. The whole idea is to create a community of people to accept comics for what they are, a real entertainment medium."

HUMBLE BEGINNINGS

Antarctic wasn't always in the position to be so enthusiastic about the future, though. Ben recalls how things began when he started the company as a self-publishing venture eleven years ago. "We were pretty much created the same as a lot of the other small publishers of the time. We didn't have a huge advertising budget or huge name artists. It was difficult to convince retailers that we existed and were putting out books we thought readers would like."

Ben's initial stint as a publisher saw him putting out titles like **Mangazine** and **Ninja High School**, some of the first manga ever to appear in the U.S. "**Mangazine** was our first title back in '85," Ben recalls, which was way ahead of everybody. The common perception at that time is that manga was not available for people here. What set out to do was to finally get manga for our company. All it really took was a little planning, a trip to Japan, and a lot of leg work. I was possible for even a small company like ours to obtain reprint rights to major manga titles. Now there are a lot of companies out there doing manga."

After equal doses of frustration and success, Ben took his **Ninja High School** title over to Malibu, where, despite some positives, his ideas for expanding the popular title weren't met with enthusiasm. As Ben details, "When I approached Malibu with the idea of doing a **Ninja High School** spin-off book, they weren't really receptive to that idea. And I realized the only way I'd be able to do it was to self-publish. I decided to revive **Mangazine** because I wanted something that I could control myself."

At this point, Joe explains his role in Antarctic's relaunch, "After Ben decided he wanted to self-publish again, he realized that he needed some financial help, so I decided to help him on the condition that I was in charge of the money...."

"Which was a good thing, too," Ben interjects, laughing.

"So the deal was," Joe continues, "that I would pay all the bills and oversee all the administrative parts of the company while he would handle all the creative parts of it. The first release of **Mangazine** sold about 4,500 copies, which isn't that bad. The thing that helped the company the most was the **Ninja High School Yearbook '89**, which came out in September of that year. That one book kept us in business for about three months, until we started coming out on a regular schedule. We passed over that three month hump from ordering and solicitation which gave us the opportunity to get other material from creators."

Ben admits a great truth that anyone who's ever started up a self-publishing venture is well-aware of, "That's always been a problem with self-publishers. Unless you have a lot of money to get started off with, there's very little you can do in terms of getting your product out there. I used all the money I got at Malibu to help support what we were putting out with Antarctic Press."

FANS PUBLISHING WHAT THEY LIKE

Once everything was in place, it all came down to choosing which books Antarctic would publish. Joe explains that their philosophies for selecting titles to print hasn't changed since those days, despite Antarctic's success. "It was really the idea of let's publish what we like to publish," he confesses with Ben nodding in agreement. "It didn't matter to us what genre it was or what type of comic, as long as it was a good comic."

Herb emphasizes that this is still the attitude Antarctic takes. "We're always looking for good, new, creator-owned projects because that is what our principle focus is," he explains. "We want to allow people to get their creations out to the marketplace, so we're looking for exciting, high-quality, and original proposals from people."

"We really have no set rules," Joe adds. "If it's good, we'll publish it. Our track record shows that we'll publish almost any type of book if the quality is there. That was our attitude from the beginning. Even though that wasn't the type of book that we normally did, that's why we ended up publishing **Strangers In Paradise**; we thought it was a cool book."

THE BEGINNINGS OF PARADISE

With that, Joe has brought up the book that, for many fans, is where they know the Antarctic imprint from. With Terry Moore climbing all the way up the ladder to the brand-new Homage line, it shouldn't be forgotten that Antarctic was the imprint that gave him his start. I ask the group how **Strangers** first sold and am answered by grins and rueful laughter.

"It bombed big time," Joe finally tells me.

"That's why the print run on the first couple issues is so low," Ben explains. "Almost no one ordered at the level the book deserved."

Joe continues, "The first issue sold less than 2,000 copies. It did really poorly. But even when we have books that have low print runs, we can manage to keep our costs down. We wanted to spend the money to insure that the book actually came out."

Herb agrees, explaining, "With **Strangers In Paradise**, by the second issue it was getting tremendous word of mouth, and by the third issue we were having to reprint the first issue because the initial print run had been so vastly lower than the demand for the book."

Ben compares the story with **Strangers** to one of Antarctic's current fan-favorites, Fred Perry's **Gold Digger**. "On that book," Ben says, "the initial sales were very low, and it was only through perseverance that he was able to build up readership to where it is now."

"**Gold Digger** started at 1,300 circulation," Herb adds, "and it's up to almost 5,000 very hard-core fans now. It's a terrific book. And we're consistently reprinting all of the **Gold Digger** trade paperbacks. We're on our fourth printing of the first one. People out there are really catching on to the series. It has a little bit of everything: comedy, adventure, and just plain entertaining characters with real personalities. That's what a lot of people are looking for right now, something with more substance. **Gold Digger** and the other creator-owned books that we've got coming out help to address that."

NOT AFRAID TO TAKE CHANCES

It's the idea of creator-owned books that is another one of the principle foundations on which Antarctic is built. They were one of the first comic publishers to fully embrace the idea, and they still do. As Ben, Herb, and Joe run down some of the titles they're planning for the next few months, they constantly mention that each of them is creator-owned. In fact, their most popular title, the beautifully drawn and colored **Warrior Nun Areala**, is still creator-owned as well. The book, according to Joe, has an incredible following, and the fan support has been tremendous.

In terms of newer titles, though, Herb is quick to mention a new **Warrior Nun** spin-off, called **Lillith** (see accompanying interview).

"Right after **Lillith**," Herb details, "we're going to have the next **Warrior Nun** series, which is **Warrior Nun: Scorpio Rose**, written by Steve Englehart and drawn by Ben."

I then ask Herb what the details are on the Croatian project I've heard rumors of. He's eager to explain. "It's called **Code Name: Scorpio**, and it's done by two very talented guys in Croatia. I won't even try to say their names. When they first submitted their work, they told us they would have gotten it in sooner, but they were distracted by the war. We figured that was a good enough reason."

Ben describes it as, "It's sort of **Heavy-Metal**ish, a very European style."

And then there's **Hepcats**, which will be out in September (see accompanying interview). Ben also mentions another title, Derek Kirk's **Cell**. "It might become the next **Strangers In Paradise** it's really intelligent, well-done, and has a very strong plot."

Herb explains the book as, "A near-future sort of story, driven by the strength of the characters. And, of course, the art is extremely well done. Derek Kirk has a great eye for expressions and the human form."

But Antarctic isn't about to limit itself to traditional ways to interest fans. Joe mentions a very interesting upcoming project: "One big thing to look forward to is the **Warrior Nun** action figure."

ACTION FIGURES?

Yes, you read that right, an action figure. And, like many of its comic releases, nothing about this Antarctic release is going to be typical. Joe explains, "It's going to be exclusive to the direct market, so you can't find it at the local toy store or department store."

"The whole reason for doing it," Ben admits, "is that we wanted to bring new customers into comic book stores. That's what we're all looking after, the health and survival of the direct market. It's no secret we have to start appealing to a new audience."

"We figured that if we can break even on this first toy," Joe says, "it would be worth it to get some new people into the stores. If we can bring toy collectors into the stores to pick up the action figure, it might get them buying somebody's comic. And on this one there will be cases of five, and the fifth figure will be a special variant figure that you can only get with the cases, at no extra cost. Comic stores are the only stores that will have this, and they can tell their customers that."

ALWAYS AIMING TO PLEASE

While doing an action figure may seem like an odd idea for Antarctic, it only epitomizes this company's commitment to giving their fans what they want while being completely unafraid to try new ideas.

Joe explains their vision succinctly. "We always want to try and get new audiences. Whether it be through an action figure or with a new book. I mean a new book may not sell well its first issue, but maybe an audience will develop for it. But that also depends on the creator."

"Sometimes a creator will have to stick it out for a while before he'll get the audience he wants," Ben admits. "But we're there for them. They know we're behind them. We still believe in giving people the opportunity to show their wares if we think they're good." ■

A NEW VOICE AT ANTARCTIC

Barry Lyga is a name you may not be familiar with...yet. With the Lillith miniseries and a major story arc in the ongoing Warrior Nun Areala series, Antarctic is showcasing Barry's writing talents for all to see.

FAN: What's Lillith all about?

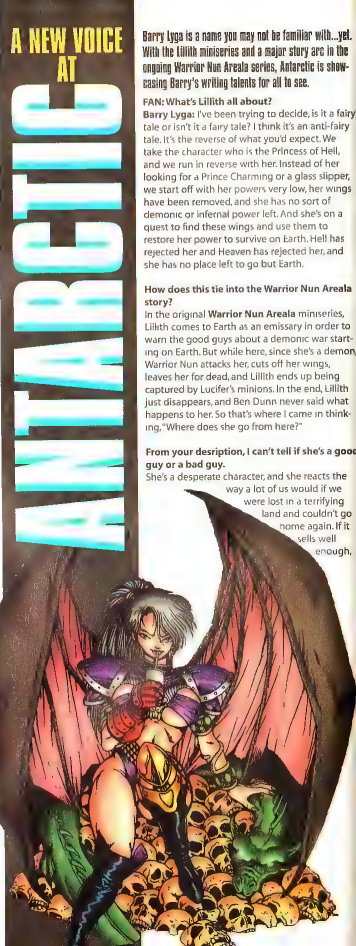
Barry Lyga: I've been trying to decide, is it a fairy tale or isn't it a fairy tale? I think it's an anti-fairy tale. It's the reverse of what you'd expect. We take the character who is the Princess of Hell, and we run in reverse with her. Instead of her looking for a Prince Charming or a glass slipper, we start off with her powers very low, her wings have been removed, and she has no sort of demonic or infernal power left. And she's on a quest to find these wings and use them to restore her power to survive on Earth. Hell has rejected her and Heaven has rejected her, and she has no place left to go but Earth.

How does this tie into the Warrior Nun Areala story?

In the original **Warrior Nun Areala** miniseries, Lillith comes to Earth as an emissary in order to warn the good guys about a demonic war starting on Earth. But while here, since she's a demon, Warrior Nun attacks her, cuts off her wings, leaves her for dead, and Lillith ends up being captured by Lucifer's minions. In the end, Lillith just disappears, and Ben Dunn never said what happens to her. So that's where I came in thinking, "Where does she go from here?"

From your desription, I can't tell if she's a good guy or a bad guy.

She's a desperate character, and she reacts the way a lot of us would if we were lost in a terrifying land and couldn't go home again. If it sells well enough,



Ben said he'd like us to continue with her, and we've got a lot of story ideas for the character. I eventually want to show a very unique vision of Hell, something different from what we've seen in comic books for the last ten years. Ever since Alan Moore invented Hell in **Swamp Thing**, it seems like everyone's been using the same Hell.

What do you like about working with Antarctic?

The best thing about Antarctic is that there's been no creative or editorial restrictions on me, which I guess is rare. From the beginning it's been, "You're the writer, we hired you to write it, so just write it." That's been the best thing. They also hooked me up with Jeff Henderson, the artist on this, who they met at San Diego last year. When **Lilith** came along, they thought we'd be a good match, and I agree. Jeff and I work very well together.

How much has Jeff influenced the kinds of things you're doing with the book?

A lot. After Ben approved the first issue, I didn't know who would be drawing it, so I wrote a certain kind of story. But once I saw Jeff's artwork, I realized this guy that could draw anything I imagined, that I didn't have to hold back. So I rewrote portions of the first issue and focused on things I knew I'd be able to explore more with Jeff. The Temple of Flight is featured in the second and third issues, and originally, you didn't see much of that because the architecture is very complicated. But when I saw what Jeff was able to do, I sent him all sorts of reference material, and he said, "Yeah, we're going to build this thing."

Any other Antarctic projects you're working on?

I'll be doing a story arc in the ongoing **Warrior Nun** book, called "The Hammer and the Holocaust," which basically stems from the idea that you've got all of these Christian characters, so why not a Jewish guy too? So there's this character called The Hammer, a 75 year-old Jewish warrior, who's looking for evidence about priests and cardinals that helped nazis escape from Germany after World War II. It's a morally complicated story, because I wanted to put Areala in a position where she has to fight him, but also agrees with him. Where she's thinking, "If this priest did help these nazis escape, then I shouldn't be helping him."

It sounds like you've got a really good relationship with Antarctic.

Yeah, they're a great company to work for. The thing that got me was that the series is not terribly different from anything else on the market. You've got these supernero characters who are motivated by faith in God and protecting their church, as opposed to the more upholding the law. With this whole different mythology that Ben created to work with, I couldn't help but be inspired by it.

HEPCAT'S ONE-ON-ONE

After ten many years not publishing, Martin Wagner talks about his new deal with Antarctic, the merits of self-publishing, and the future of Hepcats.

FAN: How did you and Antarctic get together?

Martin Wagner: I'd announced last Fall that I was going to publish trades only, but I started to think of the logistics of that, and it would have been a lot more difficult to pull it off that way. So Antarctic sort of came to the rescue. Joe Dunn called up one afternoon in March and said, "Just come on down and let us see what you've got and what you can do and let's just talk about this." The result was we ended up with something that was mutually agreeable and the deal was signed.

So this was all their idea?

Yes, they approached me. It was one of those synchronicity things. I was out at lunch one afternoon, pondering my future, wondering how things were going to go. When I got home after all of this thinking, there was this message from Joe Dunn. It was a big surprise because I didn't really know any of the Antarctic guys. I had no idea that they liked **Hepcats** all that much. I thought about it and the back portion of my brain kicked in and said, "Martin, you know this is what the book needs." And they're good in a lot of ways because they're a smaller publisher, they're respected, and they're enthusiastic. They put a lot of resources behind **Hepcats** that I would never otherwise have. I think they just thought, "This is a book that deserves to come out. You can't do it, so maybe we can."

What do you have in store for people now that you're with Antarctic?

The main thing that people can expect is **Hepcats** revived and healthy and coming out again. We're going to reissue the 12 issues that I self-published, with the new back story while I work ahead to finish "Snowblind." We'll get at least the first 20-25 issues to come out monthly. So, at that point, people can expect to see **Hepcats** regularly for about the next two years.

What were some of the problems you ran into while you were doing the issues yourself?

The face of the industry changed. And cash flow problems either get magically resolved or they just compound until you're drowning in a big whirlpool, and essentially that was what was happening. The tug of the whirlpool was stronger than the rope I was trying to pull myself out with. But then Antarctic threw me a better rope. At this point, I finally feel like **Hepcats** has a chance at a real future, a chance to get the audience that it never had an opportunity to get in the old days. My release schedule was so erratic and there was a long lag time between issues. I've spoken to several other creators who have gone to companies, for example Drew Hayes, with **Poison Elves**. When **Poison Elves** went to Sirius and finally started coming out regularly, I've talked to retailers who've told me their sales on that have quadrupled. **Hepcats** was always independent comics' best kept secret.

Do you still see your time spent self-publishing as important to the book and where you are now?

Self-publishing was valuable, in that it educated me in a lot of stuff, and it did get me established in the industry. **Hepcats** was recognized to a pretty decent degree, despite its small sales. Self-publishing should always be looked upon as a choice, it should be seen as a viable way to get your stuff out there if you are a creator. If you're capable of handling the writing and the drawing *and* the business end of everything and it's not something that's going to make your head explode, by all means, do it.

Has working with Antarctic given you more time to spend on the book?

Yes, absolutely. I'm happy just to have the strength of an established publishing company behind me. I'm only too ecstatic to never mess with Diamond Distribution or Capitol City again. It's just deliriously joyful for me to have nothing to do for eight hours a day but draw **Hepcats**. All I ever got into this for was to write a draw and tell my stories. I'm excited to be able to do the color #0 issue. These are things that I would never have been able to do because they have these resources that I don't have. Maybe all these little milestones are happening at the right time, and now it's my responsibility to do the work and make it good. ■

Overstreet's FAN caught up with, Billy Zane, star of The Phantom, as he toured Washington, D.C. and got him to tell us what it was like to be "The Ghost Who Walks."

BILLY ZANE, THE PURPLE AVENGER

By Kane Gilmore

And did you catch premiere showing [illegible]?

Um, [illegible] visited the Washington Monument and the Lincoln Memorial.

Are you going to see the film at all?

Probably. I like to stick my head in and see how different audiences respond to it. Experience is always different. It's fun when you go to a cineplex and it's playing at multiplex theaters. You can kind of just walk on through and see how jokes work in different people.

I thought you were well cast as The Phantom. Do you think that you were surprised at the role?

It was a gamble, it's something I had dreamed of for years, before I knew they were going to make a film. When the opportunity arose, I certainly increased. I marveled at it, I was totally, equally, got what I had wanted.

Did you have to get the role when you knew the movie was being made?

Totally. I was completely focused; I was just being [illegible] fate, destiny.

How was your first meeting with Lee Falk (the creator of The Phantom) go?

It was the initial meeting was on set. I was in costume, I was in Africa, at the Museum of Natural History. The first meeting with him was in private. It was in a trailer and I showed him what I looked like with the outfit. Basically, I was inspired but nervous moment for me, I knew what it meant to him and I wanted to be right for him. He was so warm, so genuine. He was so excited that my genuine. He was so pleased with the movie.

There's nothing about the whole process that gets to see this thing come to life. He is a legend; to be doing it for the first time characters been working for [illegible] has been such a long process for him. I've met a wonderful friend. He's also adopted fans.

How was the suit? Was it as bad as so many of the superhero suits are supposed to be?

No, I think contrary, Marlene Stewart is the costume designer I've ever worked with. She came up with the costume, I took the curse off of being a good because it was so cool but not only decorative, it was also practical. It was made of a genius kind of material. Two layers of a neoprene, so that nothing on a hanger it's incredible, it's an easy pack it's very [illegible] for a super-hero.

Was the stylish rubber costumes for other characters?

No, it was said that the naturalist hero should have fake muscles. It would have been appropriate.

So those muscles were all you, huh?

Yeah, it took a while. It took about seven-and-a-half to get that big.

I heard you had to go on a lot of training... I had to. It was cool because that kind of discipline scratched the surface of what I imagine the curse hero's must be like. It got you a little closer to do something that I like doing but it's difficult to dealing with that realm of [illegible] and do goodies that The Phantom does.

How was it working with Kristy Swanson? I hear you were worked with her before?

Never. She was indeed a wonderful Diana Palmer. I enjoyed she was great.

How about working with Patrick McGoohan and the others?

Most of them are under-up four or so films as Voltaire, Sarah Douglas from the man who was the most optimized post-English television. Some, was the first role for you. Tim, and I play from Queens, and it's kind because both of them are comedians does an amazing job on the [illegible] While I think it's terrific. He's a terrific guy. Very wonderful.

I read a quote of yours where you did this Phantom as "not super-human, but super-humane"...

He's definitely a compassionate character.

You did some stunts in the movie?

Plenty, I was fun.

Did you do the Bridge stunt?

Half of it. I had a brain cramp, memory, failed. They did all the unmountable stuff, the Paramount wouldn't let me do, and wouldn't want to do. Or you couldn't pay me to do. The other 80 percent of cuts and bruises, ropes burns and wounds were mine. The thing with me is I know if you want to pads into to do we would just get too smashed up. All the hurt is one of cuts, I don't complain. It was fun. We were just pounding through the suits, and layers of skin, it got to the point where "you didn't" bleeds it didn't count.

The rings are a large part of the legend. The Good Mark ring and the Bad Mark ring. One of the things I noticed in the film was there weren't any scenes where you marked anyone with the good ring. Is there actually something that wasn't in the final draft? Hopefully, we'll see that in the sequel. That would be nice.

Is there going to be a sequel?

I agree to do three of them, depending on the appetite for them. I think I would go back and play those two characters, and certainly the Good Mark.

The character was supposed to be around for 400 years. That would leave a lot of story that could be told.

Yeah. What Mr. Falk did was deliver a history lesson in a very whimsical way without really trying. The Phantom would be placed in, I guess, the milestones of history which are really cool when reviewing the chronicles. He looks to his past to learn how to deal with his future. I thought that was very clever.

You rocked up your first Phantom comic in 1967, when you were playing Dead Leaf. Was that the first comic you had ever read?

Virtually, all the way through, anyway. I was seven, mine them. I don't think I had the patience for them. I was kind of forming my escapist aesthetic with The Thunderbirds and early Jamesesque grooves I liked things on screen rather than on the [illegible].

Sorry, were doing a stunt. I was in for four here. It's so wild. We've been filming so many cities and, talking about this, these very themes, and it has been the absolute coolest thing. We're still working. This is the last interview of a three-and-a-half week, mad dress tour, that's ending on the Potomac River. Bridge spanning the Potomac River. And, you are here! The sun is setting and the monuments are pink.

So what are you working on next?

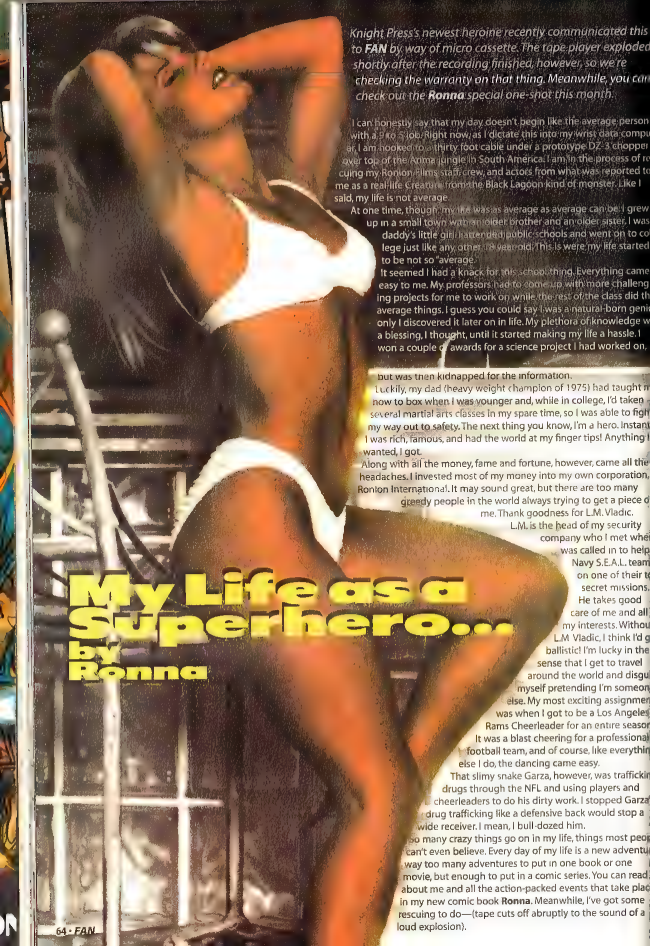
I have a couple of things. One, as I said, it one can think is an exclusive [illegible] called Danger Zone. It's a film by Robert Downey Jr. and Sam Raimi as well as Lisa Collins and Ron Silver. The other one is a Jim Thompson adaptation of [illegible] sequel to sort of his Thompson troughfare The Getaway, the Killer Inside Me, After Dark My Sweet, he's the grandfather of hard-boiled pulp fiction. It's really wild. It's called This World, Then the Fireworks. It's like Stretton Naked Desire meets Twin Peaks. As far as who knows which begins officially after this interview it don't know. A couple of other opportunities... and a long rest.

How about Twin Peaks? It seemed like your arrival and departure from the show was extremely abrupt. Was that because David Lynch was just shutting down at the last minute there?

You got it. I felt lucky to squeeze in there. Everyone had one foot on a bus out of that town and I turned up. It was kind of sad, actually, it was a weird time. Made weirder by having to share a kiss with Sheryl Lee as the Bombs dropped on Radiohead and grips were announcing it. It was so appropriately kind of "Lynchian Moment." Very scary.

That pretty much sees it all. Thanks for talking with us.

Maybe again sometime.



My Life as a Superhero...

by Ronna

*Knight Press's newest heroine recently communicated this to **FAN** by way of micro cassette. The tape player exploded shortly after the recording finished, however, so we're checking the warranty on that thing. Meanwhile, you can check out the **Ronna** special one-shot this month.*

I can honestly say that my day doesn't begin like the average person with a 9 to 5 job. Right now, as I dictate this into my wrist data compu or, I am hooked to a thirty foot cable under a prototype DZ-3 chopper over top of the Amma jungle in South America. I am in the process of re cuing my Ronion Films stunt crew, and actors from what was reported to me as a real-life Creature from the Black Lagoon kind of monster. Like I said, my life is not average.

At one time, though, my life was as average as average can be. I grew up in a small town with an older brother and an older sister. I was daddy's little girl. I attended public schools and went on to co lege just like any other normal girl. This is were my life started to be not so "average."

It seemed I had a knack for the school thing. Everything came easy to me. My professors had to come up with more challeng ing projects for me to work on while the rest of the class did th average things. I guess you could say I was a natural-born geni only I discovered it later on in life. My plethora of knowledge w a blessing, I thought, until it started making my life a hassle. I won a couple of awards for a science project I had worked on.

but was then kidnapped for the information.

Luckily, my dad (heavy weight champion of 1975) had taught m how to box when I was younger and, while in college, I'd taken several martial arts classes in my spare time, so I was able to figh my way out to safety. The next thing you know, I'm a hero. Instant I was rich, famous, and had the world at my finger tips! Anything I wanted, I got.

Along with all the money, fame and fortune, however, came all the headaches. I invested most of my money into my own corporation, Ronion International. It may sound great, but there are too many greedy people in the world always trying to get a piece o me. Thank goodness for L.M. Vladic.

L.M. is the head of my security company who I met whe was called in to help Navy S.E.A.L. team on one of their t secret missions. He takes good care of me and all my interests. Withou L.M Vladic, I think I'd g ballistic! I'm lucky in the sense that I get to travel around the world and disgu myself pretending I'm someon else. My most exciting assignmen was when I got to be a Los Angeles Rams Cheerleader for an entire seasor It was a blast cheering for a professional football team, and of course, like everythin else I do, the dancing came easy.

That slimy snake Garza, however, was traffickin drugs through the NFL and using players and cheerleaders to do his dirty work. I stopped Garza drug trafficking like a defensive back would stop a wide receiver. I mean, I bull-dozed him.

So many crazy things go on in my life, things most peop can't even believe. Every day of my life is a new adventu way too many adventures to put in one book or one movie, but enough to put in a comic series. You can read about me and all the action-packed events that take plac in my new comic book **Ronna**. Meanwhile, I've got some rescuing to do—(tape cuts off abruptly to the sound of a loud explosion).

WARRIOR BODY SLAMS THE INDUSTRY

by Don Whisted

*As **FAN** brings you the exclusive **Warrior** ashcan, polybagged right in with this issue, we thought we'd let you know just what all the excitement's about, with this overview of the craze for **Warrior** comics, and what you may have missed if you didn't believe right from the start.*

Anyone who did not believe wrestling and comic books would make a good tag team must have been victim to a powerful choke hold, as **Warrior** #1 proved this was possible by selling an unprecedented 450,000 copies, with demand for the comic still pouring in. Yet, those who did not "BELIEVE" from the beginning need not worry. The wrestling legend has promised to resolve this blockbuster premier creation's [illegible].

CREATED BY DESTINY

Exactly how did this entire phenomenon begin? Some may conjecture it was a natural crossover for Warrior, considering his massive popularity as WWF superstar. The Ultimate Warrior. Others may attribute his marvel to his intense vision and its application to others to live one's life in the way of a Warrior. According to Warrior defines as Destructivity—hence, the Galaxy in Warrior comics. How ever this wonder occurred, one thing is certain: his real-life superhero sincere, convictions have motivated an entire industry to tenaciously support his opening comics venture.

From [illegible] one, there's been no lack of enthusiasm for the Warrior comic. issue #1 debuted in Astoria, New York on May 16th, 1996 to the delight of over 2,000 fans in attendance. **FAN** Knew from the start that this was an important project and that Warrior's book would not dissapoint. Sure enough, **Warrior** #1 delivers great art with a plot that draws the reader in, placing him side by side with Warrior upon the "Terrarinot Testament," while at the same time squelching all the pre-release hype that Warrior was wrestling oriented. Say no more!

REACTIONS

The [illegible] of the first issue has created a volcanic [illegible] of excitement in the comic industry. Ultimate Creations, Inc. fields calls daily from distributors, retailers alike, as well as comic book enthusiasts demanding, "We want Warrior #1."

Warrior #1 has also stirred interest with its widely talked about, rarely seen variant cover. There's no word from the folks at Ultimate Creations as to the number of variants actually printed or the quantity actually in possession of collectors. Although, a word of advice from FAN, if you have one hang on to it, as it is sure to become a serious collector's item. However, one escapes your grasp, as always, **FAN** is here to give you a look at this elusive comic.

Warrior has fielded criticism about this variant issue [illegible] easily, letting everyone know it's in no way an [illegible] attack on the industry, but his way of saying hello, or letting the industry know that he has arrived and is ready to lead the way.

LOOKING FOR A FEW GOOD ARTISTS

Due to the huge popularity of the **Warrior** comic, operations have exploded at Ultimate Creations. Currently, Warrior is conducting a worldwide search for artists to help complete issue #5. He wants their interpretations of Warrior in "Designs of Destruction." Warrior sees this search as a way to involve more people in the book while at the same time allowing the word to spread of his commitment to this project and his dedication to producing the highest quality product for those who "BELIEVE."

Interested artists can submit work to Designs of Destruction, 10320 North Scottsdale Road, Scottsdale, AZ 85253. ■

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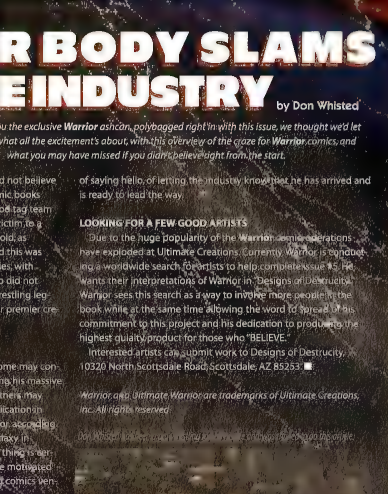


Comic fans wait for a Warrior autograph!

ANDY MANGELS'
HOLLYWOOD HEROES

Welcome to the most up-to-date news column on your favorite comic book/sci-fi/fantasy/horror/animated TV and movie projects. Each month in **FAN**, you'll be treated to more exclusive Hollywood news than you get in any other magazine.

NEW FALL SCHEDULES

The networks and syndicators recently announced their Fall primetime schedules. Here's a first look at the series you can look forward to this season.

ABC

Sundays 8:00 pm: *Lois & Clark: The New Adventures of Superman* (Warner, 4th season)
With last season's great cliffhanger, the first 2-3 shows will focus on events on New Krypton, meaning that Lois & Clark will be separated for a while. Look for them to tie the knot later in the year if –or when—DC finally decides it's time to do the deed in the comics.
Fridays 8:30 pm: *Sabrina: The Teenage Witch* (Viacom, new)
After a 90-minute pilot movie on Showtime, ABC took a gamble and ordered 13 episodes of *Sabrina*, based on the Archie comic series. The half-hour series stars Melissa Joan (Nickelodeon's *Clarissa Explains All*) Hart as the title character who is coached by her aunts Hilda and Zelda, and their cat familiar, Salem

RETURNING

ABC is going to bring back *Muppets Tonight*, which it yanked early this year, as a 13-episode midseason replacement.

DUMPED

Aliens In The Family will not be back.

IN THE WORKS

Look for the delayed Stephen King written remake of *The Shining* for November sweeps, and expect a big-budget remake of Jules Verne's *20,000 Leagues Under The Sea* as a four-hour spring sweeps miniseries. It's currently filming in Australia.

CBS

Fridays 9:00 pm: *Mr. and Mrs. Smith* (Warner, new)
Scott (*Quantum Leap*) Bakula is Mr. Smith, part of a husband-and-wife globe-trotting spy team. Maria Bello plays his wife, Mrs. Smith.
Saturdays 9:00 pm: *Early Edition* (TriStar, new)
Kyle (*Homefront*) Chandler is a newspaper subscriber who somehow gets his newspaper the day before everyone else, allowing him to help people, avert crises, and place winning bets.

DUMPED

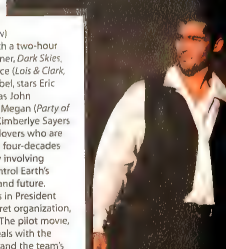
CBS has killed *American Gothic*. By now, they should be burning off the remaining episodes in the summer rerun season.

IN THE WORKS

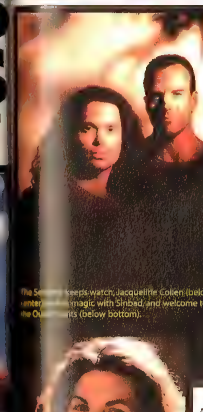
Intensity, a four-hour miniseries based on Dean Koontz's best seller will air. Peter (*Batman*) Guber will produce.
CBS also has Koontz's *Dark Rivers of the Heart* on tap, as soon as Larry Cohen finishes the script. Expect them for sweeps.
Also in development is *I, Werewolf*, a project from Stan Lee and New World. No word on whether this is related to any of Marvel's werewolf characters.
The Osiris Chronicles is being considered as a midseason replacement series. The pilot film stars John (*Northern Exposure*) Corbett as Justin Thorpe, a man who assembles a team of warriors to rescue his kidnapped sister. The backdrop is a galaxy in chaos, with planets at war and the Galactic Republic collapsed. Also starring Rod (*The Time Machine*) Taylor as a retired general who commands the spaceship Osiris, Kate Maberly as his granddaughter pilot, Maggie, and J. Madison Wright as Nova, the sister-in-peril.

NBC

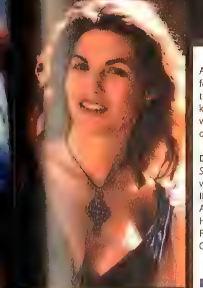
Sundays 8:0[illegible] pm: *Third Rock From The Sun* (CW, second season)
This "Aliens come to Earth" midseason replacement sitcom is coming back for more. The series is up against *Lois & Clark*, which could be a killer
Saturdays 8:00 pm: *Dark Skies* (Columbia, new)
Premiering with a two-hour pilot this summer, *Dark Skies*, created by Bryce (*Lois & Clark, M.A.N.T.I.S.*) Zabel, stars Eric (*Sisters*) Close as John Loengard and Megan (*Party of Five*) Ward as Kimberlye Sayers as two young lovers who are caught up in a four-decades old conspiracy involving aliens who control Earth's past, present, and future. They're agents in President Kennedy's secret organization, "Majestic-12." The pilot movie, set in 1961, deals with the Roswell crash and the team's discovery that parasitic aliens known as "The Hive" are already infiltrating society. J.T. Walsh plays the supervisor of MJ-12, Frank Bach, who seems to be working both sides of

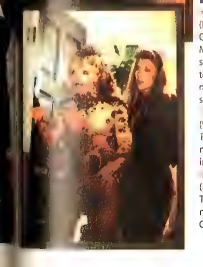


Melissa Joan Hart (above) will play Sabrinna, Zen Gesner (lower) is Shiloh



The Sentinel keeps watch; Jacqueline Colen (below center) makes magic with Sinbad; and welcome to the Outer Limits (below bottom).





the conspiracy. If it survives, look for each season to jump forward a decade.

Saturdays 9:00 pm: *The Pretender* (MTM, new)
One of the new breed of paranoia SF; *The Pretender* features a super-genius human-chameleon played by Michael (*Days Of Our Lives*) Weiss, who attempts to expose a top-secret organization known as "The Centre."

Saturdays 9:00 pm: *Profiler* (NBC, new)
Alley Walker stars as a former forensic pathologist on the trail of a serial killer who killed her husband. Along the way, she profiles and stops other killers.

DUMPED
SeaQuest 2032 is dead in the water.

IN THE WORKS
A four-hour mini series of Homer's *Odyssey* is on tap for February sweeps. Francis Ford Coppola is co-producing.

FOX

Sundays 9:00 pm: *The X-Files* (Fox, fourth season)
Of course agents Scully and Mulder are back for another season. They're also headed to the big-screen, an *X-Files* movie will film between seasons four and five.

Fridays 8:00 pm: *Sliders* (Universal, third season)
Twice a mid-season replacement, *Sliders* finally moves into a fall premiere.

Fridays 9:00 pm: *Millennium* (Fox, new)
This is the eagerly-awaited new series from *X-Files* creator Chris Carter. It's the turn of the century...do you know where your future is? Former FBI agent Frank Black (Lance Henriksen) is a specialist in apprehending psychopaths and serial killers. Living in Seattle with his wife (Megan Gallagher), he finds himself drawn out of retirement to help stop the end of the world. He's aided by a group of psychotic killers, maimen, and criminals. Fox has only ordered 13 episodes, but it would have to really suck to not get picked up for more.

Saturdays 11:00 pm: *Mad TV* (Warner, second season)
The comedy sketch show derived from the long-running **MAD Magazine** has received a full-season order plus three, for a total of 25 new episodes, next year (up from this year's 19).

RETURNING
Generation X will most likley return in a second telefilm and possibly as a midseason replacement. *Doctor Who* will likely be a midseason replacement as well

DUMPED
Gone from Fox's schedule are *Kindred: The Embraced*, *Space: Above and Beyond* (see below), *Strange Luck* and *Profit*.

IN THE WORKS
Enemy, based on the Dark Horse comic (see news last issue), is being shopped to other networks, although it may still end up on Fox.Preproduction work on both the *Black Widow* and the *Nick Fury, Agent of S.H.I.E.L.D.* telefilms has begun, and both films are likely to show up late in the year. *Black Widow*, scripted by Mel Friedman and Christopher Cosby, departs from the comic quite a bit. This Black Widow is a magazine publisher by day and a crimefighter by night (sounds like the 1979 Marvel cartoon series, *Spider-Woman*). To avenge her father's murder, she tries to bring down a worldwide crime syndicate called "Octopus." Filming will be in Paris.
Other original movies due this year include a remake of *The Wiz* from producers Craig Zadan and Neil Meron, plus more telefilms for *Alien Nation* and *The Munsters!*
Possible mid-seasoners not mentioned above include Mike Judge's *Beavis & Butthead* follow-up, an animated comedy called *King Of The Hill* and and an evening version of the hit afternoon series based on R.L. Stine's *Goosebumps* books, titled—not surprisingly—*Goosebumps After Dark*.

UPN

Tuesdays 8:30 pm: *Homeboys From Outer Space* (Touchstone, new)
Flex, Mel Jackson, Rhona Bennett, Kevin Richardson, and John Webber star in this comedy about two 23rd-century brothers who spacehop from galaxy to galaxy in their "Space Hoopty." The brothers are named Ty and Morris, and their ship has a "sassy on-board computer" named Loquatia and a "trusty but clueless mechanic" named Carl. When not zooming the stars in their Space Hoopty trying to earn "Shabzibs" (money), they hang out at Ty's brother in law's bar, run by a "human eating, cigar loving humanoid from the Vognarian planet" named Vashti. The reason I quoted so much of the press release is to show just how stupid this show sounds.

Tuesdays 9:00 pm: *The Burning Zone* (Universal, new)
Thanks to *Outbreak* and other virus movies, we now have *The Burning Zone*. A team of virologists and scientists aided by a CIA special agent race the clock each week to stop a microscopic disease. Jeffrey Dean Morgan, Dennis Arndt, Tamlyn Tomita, and James Black star. UPN reps promise a "touch of the paranormal."

Wednesdays 8:00 pm: *The Sentinel* (Paramount, second season)
The senses-enhanced Detective Jim Ellison and his anthropology student guide continue their explosive brand of crime-fighting every week.

Wednesdays 9:00 pm: *Star Trek: Voyager* (Paramount, third season)

The most politically-correct *Trek* to date returns for more sci-fi hijinks.

DUMPED
Gone from UPN's schedule are *Nowhere Man* (wah!) and *The Paranormal Borderline* (yeah!).

WARNER

NEW
A three-part 90-minute primetime premiere of *Superman* will kick off the new Saturday morning animated series. Here is an updated voice cast for the show. Clark Kent/Superman —Tim (*Wings*) Daly, Lois Lane—Dana (*China Beach*) Delaney, Jimmy Olsen—David (*Freakazoid!*) Kauffman, Perry White—George (*Batman: TAS*) Dzundza, Lex Luthor—Clancy (*Shawshank Redemption*) Brown, and the now-Asian Cat Grant—Angela (tabloid TV reporter) Chen.
DUMPED
WB has dropped *Pinky and the Brain*. It may return as a midseason replacement.
IN THE WORKS
WB has one midseason replacement action-SF show, called *Slayer*. I know nothing else about it.

SYNDICATION & CABLE

RETURNING
Returning for more are: *Babylon 5* (fourth season), *Highlander* (fifth season), *Star Trek: Deep Space Nine* (fifth season), *Legendary Adventures of Hercules* (third season), *Xena: Warrior Princess* (second season), and *Duckman* (third season, returning in January).
Pay cable renewals for *The Outer Limits* and *Poltergeist: The Legacy* will also continue to provide syndicated stations with new episodes. *Poltergeist* makes its syndicated premiere on September 23rd, while *Outer Limits* moves to its second season.
Even though they've been ditched by Fox, *Space: Above & Beyond* will be a regular syndicated series and *Kindred: The Embraced* is in discussion with several networks and Showtime as a semi-regular series or a set of movie specials.
After an earlier version of the series tanked, Pet Fly and Paramount have retooled their supercar series *Viper* for a syndicated relaunch.
DUMPED
Not returning are the long-running vampire series, *Forever Knight* and the short-running medieval fugitive series, *The Wanderer*.
Two shows that are gone from Fox will be returning with new shows in syndication.
NEW SHOWS
The Hunger will premiere in October on Showtime. It's produced by brothers Tony and Ridley Scott, in conjunction with Telescene Communications. The series will have 22 episodes, intermingling erotic and carnal adventures with pulp horror and bizarre stories. Tony Scott directed the stylish 1983 vampire film from which the series takes its name.
MTM is launching *The Cape*, a series about the lives and adventures of a team of astronauts.
Riding the coattails of the cult favorite action films, Rysher is producing *FX: The Series*, about a unlucky special effects genius who fights crime with an over-the-hill detective. Neither Bryan Brown or Brian Dennehy will return to the roles they played on film.
Stargate is unlikely to make a fall premiere. Expect an early 1997 debut for the hour-long movie-based SF adventure series. The MGM series will follow the adventures of a series of explorers who use the celestial portal as a passage to the stars.
Unfortunately for them, explorers from other worlds can also use the gate to come to Earth!
Tarzan: The Epic Adventures is the biggest-budget and most-action-oriented *Tarzan* series yet. Seagull Entertainment is mining not only Edgar Rice Burrough's *Tarzan* novels, but many of his other series for ideas. Joe Lara (who played Tarzan in the 1989 telefilm *Tarzan In Manhattan*) stars as the man of the jungle, and Linda Hoffman is Jane, a Pellucidar native. Reoccurring co stars will be Ralph Wilcox as the Waziri tribe's Prince Mugambi and Dennis Christopher as the French adventurer Paul D'Arnot. Set in 1912, Tarzan will use the dimensional portal at the Temple of the Ancients to visit Pellucidar at the Earth's core, as well as Atlantis, the Land That Time Forgot, and Opar. Back in "reality," Tarzan will travel from the African jungle to Paris, Morocco, and other places around the world. Filming in Florida at Disney/MGM Studios, the series will have 20 episodes, plus a two-hour premiere.
Swashbuckling never had a better name in Hollywood than *Sinbad*, and All American is bringing the sword-swinging adventurer to TV. Set in ancient Baghdad, *The Adventures of Sinbad* stars master swordsman Zen Gesner as Sinbad, Jacqueline (*Baywatch*) Collen as his Irish-Celtic sorceress companion Maeve, Tim Progosh as Farouz, the absent-minded inventor, and George (*Maniac Mansion* and the voice of *X-Men's* Beast) Buza as Doubar, Sinbad's strongman brother and the leader of the ship's crew. As Sinbad travels the globe searching for epic adventures and romance, look for lots of magical opponents, including sea serpents, winged harpies, amazons, a Tyrannosaurus Rex, Atlantean alchemists, and genies. The show will premiere in syndication on September 16 with a two hour pilot film.
Conan The Adventurer may squeak into the fall premiere season, though its more likely to make a midseason debut. This live-action series is from Keller Entertainment Group. 22 episodes have been ordered, and casting is proceeding now.
Malibu Distribution is readying a one-hour action-adventures series called *Samson*, based on the Biblical strongman, as well as a 13-episode order of *Hot Blood*, taken from stories in the successful erotic horror paperback anthology series.

COMING NEXT ISSUE
Next month, we'll try to work in as much movie news as possible, with exciting announcements and casting news that will be sure to have you frothing at the mouth. See you here, same ***Hollywood Heroes*** time, same ***Hollywood Heroes*** channel.

Andy Mangels also reports on ***Star Wars for FAN*** *(see* ***Star Wars Futures****). He was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and the* ***Star Wars Finest*** *trading card set (Topps), and is the writer of the upcoming* ***R-Man*** *on-line comic series for MicroSoft Kids Network. Check it out on the WWW.*

UPCOMING ON TV

SERIES	Title	Air Date	Tidbits
	Note all air dates were scheduled at press time and may change		
MUPPETS TONIGHT (ABC)	may return for summer airing (7 episodes unaired)		
AMERICAN GOTHIC (CBS)	may return for summer airing (8 episodes unaired)		
KINDRED: THE EMBRACED (FOX)	may return for summer airing (3 episodes unaired)		
DUCKMAN (USA)	off-network as of July 13 until return in January 97		
REAL ADV OF JONNY QUEST (TNT)	Pilot	Aug 26	new series premie
THE OUTER LIMITS (SHO)	reruns through July & August		
POLTERGEIST: THE LEGACY (SHO)	Thirteenth Generation	July 26	witch-hunting gh
ROGER CORMAN PRESENTS (SHO)	Flash Frame	Aug 3	computer game sublimi
	Alien Avengers	Aug 17	E.T. heroes & George W

ARCANUM

JOURNEY INTO TOP COW'S NEWEST WORLD AND ENTER THE ARCANUM CONTEST

IF YOU WIN THE GRAND PRIZE, YOU'LL BE SENT AN ORIGINAL PIECE OF ARCANUM ART FROM BRANDON PETERSON AND THOSE SNAPPY DRESSERS AT TOP COW COMICS!

But that's not all—

Five second place winners will each receive a set of **Medieval Spawn/Witchblade**, numbers 1-3, signed by the miniseries' creators, *and* **Arcanum** #1, signed by Brandon Peterson.

Five third place winners will each receive **Arcanum** #1, signed by Brandon Peterson, as well as a bunch of the coolest Top Cow posters, featuring **Arcanum** and Marc Silvestri's upcoming **The Darkness** series.

All you need to do is write the correct answers to the following questions on a 3 x 5 index card and mail it, along with your name, address, age, and telephone number to the address below. If you're selected and your answers are all correct, the spoils of **Arcanum** are yours!

The answers to all of these questions can be found in the pages of **Medieval Spawn/Witchblade**, issues 1-3.

1.) What is the exact date of the apocolypse, as predicted by the magic elven mirror? (be specific, girls and boys)

2.) What mountain range was Cardinale's keep located in?

3.)What is the name of the elven capitol stormed by Cardinale's dark forces?

4.)What was the name of the elf who begged for mercy from the dragon rider when Faerie was invaded?

5.)Whose head was packaged up by Mathew Royale?

Yep, that's it! Five simple questions. Mail your entry off to Gemstone Publishing, Inc., Top Cow Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

[illegible] become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by October 1, 1996, which is the closing date of the contest.** Winners will be notified no later than October 15, 1996. Winners will be notified by phone or mail by October 15, 1996. Odds of winning will be determined by the number of [illegible] received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Void in [illegible] except where prohibited by law. All federal, state and local laws apply. Gemstone Publishing, Inc., Top Cow Productions, Inc., Diamond Comic Distributors, Inc. and Image Comics, Inc. employees, their agents and immediate family members are not eligible to enter. By participating in this contest, entrants agree to be bound by the rules and decisions of the judges, which are final in all respects. Entrants also agree to the use of their name, likeness and entry for purposes of trade and publicity without additional compensation, except where prohibited by law. Entrants release Gemstone Publishing, Inc., Top Cow Productions, Inc., Diamond Comic Distributors, Inc., Image Comics, Inc. and their employees, agents and immediate family members from any and all liability, claims and causes of action arising out of participation in this contest or receipt or use of any prize. Prizes will be awarded only to the winners listed on the official winners list available after October 15, 1996 by sending a self-addressed, stamped envelope to Gemstone Publishing, Inc., Top Cow Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. [illegible] Void where prohibited by law. Taxes are the responsibility of winners. No purchase necessary. A ballot may be mechanically reproduced. Winners will be chosen in a random drawing from all eligible entries received. Chances of winning are determined by the number of eligible entries received. Only one prize per person. All prizes will be awarded. Prizes are non-transferable. In the event that a prize or winner notification is returned as undeliverable, an alternate winner will be chosen. Winners may be required to sign and return an affidavit of eligibility and release of liability within 14 days of notification. Failure to do so will result in disqualification and an alternate winner will be chosen. Winners grant to Gemstone Publishing, Inc. the right to use their name, likeness and entry for purposes of trade and publicity without additional compensation, except where prohibited by law. Winners release Gemstone Publishing, Inc., Top Cow Productions, Inc., Diamond Comic Distributors, Inc., Image Comics, Inc. and their employees, agents and immediate family members from any and all liability, claims and causes of action arising out of participation in this contest or receipt or use of any prize. Prizes will be awarded only to the winners listed on the official winners list available after October 15, 1996 by sending a self-addressed, stamped envelope to Gemstone Publishing, Inc., Top Cow Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

Overstreet's FAN [illegible]

pictures that move

THE CABLE GUY
SONY/COLUMBIA, PG-13

The Cabel Guy is not a Jim Carrey vehicle, despite the reported $21 million price tag that was paid for him, it's a movie. Unlike *Dumb and Dumber* and *Ace Ventura*, the main plot points don't exist simply to move Carrey into yet another situation where he can run around and act like a twit. This movie has a point to it (albeit heavy handed, as expected from director Ben Stiller—plus, since a large part of the audience will mostly likely be Carrey fans, heavy handed seems rather appropriate). The story about a lonely and insane man roaming the city and giving people free cable in exchange for friendship could've easily been a horror flick, and yes there are many horror nuances to the movie. What most cable customers, like the poor unsuspecting Matthew Broderick, don't know is that they're exchanging their souls for 70 free channels. Most of Carrey's screen time is spent hopping between pathos and schtick, yet since his character was raised on TV, that's the only way he knows how to socially interact because that's pretty much all you ever see on TV. It's a shame that Broderick's character never really watched much cable before this, he surely would've seen movies like *Pacific Heights* or even *Neighbors* and then would've known what to expect.

—Benn Ray

PHENOMENON
TOUCHSTONE, PG

John Travolta has made a career playing likable dumb guys. If you trace it back from *Welcome Back Kotter* through *Saturday Night Fever* up to his career revitalizing role in *Pulp Fiction* and beyond, he's consistently played the same character, the simp with a heart of gold. This time Travolta plays the dumb guy with a twist, he becomes a genius. On George Malley's (Travolta) 37th birthday, something odd happens; a light comes out of the sky and hits him. When he regains consciousness, he finds he can't sleep and a clarity overcomes him. He has a remarkable capacity for understanding and that, in a short period of time, evolves into knowledge. This once simple garage mechanic is now conducting soil replenishing and solar energy experiments at home. But as he becomes smarter than everybody else in town, he also becomes alienated. The townsfolk fear him, the FBI is after him, and doctors want to do experiments on him. Unfortunately, what could've been an interesting look at a man alienated from his community because of intelligence shifts to a overly sentimental essay exploring the age old question "Is it bette to love and lose than never to have loved at all." Kyra Sedgwick plays the lov interest that hardly seems worth the effort.

-Benn Ra

THE HUNCHBACK OF NOTRE DAME
DISNEY, G

I make no bones about it, if I had kids, I'd rather them sit through a Tarantino film festival than be subjected to the mind-numbing mediocrity that Disney regularly produces. *The Hunchback*, however, is different; it's worth forgiving the bastardizing of Victor Hugo's novel. The animation is impressive, especially the city-scape and crowd scenes, most of the musical numbers are good, and the acting superb, especially Kevin Kline's Phoebus, Tom Hulce's Quasimodo and Tony Jay's Frollo. This is the darkest Disney film I've seen in ages, since the themes are kept fairly true to the novel. In many ways it's ver adult, with jokes and references made for an older audience, some nods to the younger MTV-type audience (there's a stage diving scene and Phoebus looks like a member of Stone Temple Pilots), plus plenty of typical Disney contrivances for the kids (which are the weakest part of the movie—the Gargoyles are not as humorous as they intend to be). There's even an anima ed nod to Demi Moore's (the voice of Esmeralda) upcoming role in *Striptease* Disney has finally turned out a film worthy of the praise that the company's been receiving for the last few decades. Still, I can't see me at Burger King a ing "Yeah, can I have a Hunchback with my Whopper and fries."

—Benn R

THE PHANTOM
PARAMOUNT, PG

If you overlook the whole Batman meets Tarzan thrust of the character/movie, you'll find a fun story and action that's exciting yet predictable and appropriate for both adults and children via the Indiana Jones route. Billy Zane is acceptable as the Ghost That Walks, Kristy Swanson is satisfactory as the rich girlfriend, and Treat Williams's over the top villainy as Xander Drax is a blast. It's just damn near impossible for anyone to look cool running around a jungle in that purple costume.

Kim Bowers

THE ROCK

BUENA VISTA/HOLLYWOOD, R

The Rock helps to fill this summer's quota of soulless action pics. With a plot that is a marvel of simplicity and irrationality, it blows (empha sis on "blows") across the screen in a continual series of explosions. The big name actors stick to their typecast roles; Connery plays Bond, Cage plays Cage, and Ed Harris plays the terrorist with a heart of gold, leaving the actual nastiness to stock minority bad guys. There are genuinely funny moments, but it's a human film only in that it was allegedly made by humans, with action sequences stolen from other films. The production feels cheap (explosions flown in from Mexico, sets built in sweat shops), but Connery is such a presence that a two hour film of him on the toilet would inspire awe. Go see *The Rock*, but switch your brain off first if you want to enjoy it.

—Donald Andrew Hershberger, Jr

flash forward

by BENN RAY

A special thanks goes to Harlan Ellison for painting out a previous oversight in this column in which credit for screenwriters was not given. As you can see, that has been rectified. So Harlan, I'm still waiting on my basket of fruit.

THE CHAMBER

Breed: Movie-Based-On-A-Bad-Book
Studio: Universal
Release: October 11
Director: James Foley
Screenplay: William Goldman, Phil Alden Robinson
The Players: Chris O'Donnell, Gene Hackman, Alec Baldwin, Lela Rochon, Faye Dunaway, Bo Jackson, Millie Perkins, Raymond J. Barry
Insider Info: The film rights to the John Grisham legal thriller cost Universal a reported $3.75 million.
The Lowdown: In 28 days, white supremacist Sam Cahall (Hackman) will be escorted down death row and to a comfy seat in the gas chamber. However, Adam (O'Donnell), his grandson, is a promising young Chicago attorney with other plans. He ventures where more experienced lawyers refuse to tread, into a case that doesn't involve money. Its a race against time for Adam to save his grandfather from the gas chamber.
The Tip: Bo knows blockbusters.

DJ: THE MIGHTY DUCKS

Breed: Bad News Bears-esque Sequel
Studio: Buena Vista
Release: October 4
Director: Rob Lieberman
Screenplay: Steven Brill, Jim Burnstein
The Players: Emilio Estevez, Jeffrey Nordling, Heidi Kling, Joss Ackland
Insider Info: More than $100,000 was spent on the Columbia Ice Arena in Minneapolis, where the movie was filmed.
The Lowdown: Will success spoil the Ducks? Back from their victories at the Goodwill Games, the Ducks are given scholarships to the prestigious Eden Academy, where they lose their focus as Duck/Hawk hostilities flare. However, the old rivalry is put to rest for good as the two unite against a common foe, The Seniors.
The Tip: Emilio Estevez makes yet another brilliant career move.

FIRST KID

Breed: Family-Based Political Hijinks
Studio: Hollywood/Caravan/Buena Vista
Release: August 30
Director: David Mickey Evans
Screenplay: Tim Kelleher
The Players: Sinbad, Robert Guillaume, Timothy Busfield, Brock Pierce, James Naughton
Insider Info: Evans also directed *Radio Flyer* and *The Sandlot*.
The Lowdown: A Secret Service agent with questionable fashion sense (Sinbad) is kept off the elite force assigned to protect the President. He ends up with the task of helping the President's son (Pierce), who has a habit of mooning crowds at mall openings, deal with the difficulty of adolescence in the White House.
The Tip: Free your ass and the Secret Service will follow

JACK

Breed: Comedy That Pulls At Your Heart-Strings
Studio: Hollywood/Buena Vista
Release: August 7
Director: Francis Coppola
Screenplay: Gary Nadeau, James DeMonaco
The Players: Robin Williams, Bill Cosby, Diane Lane, Jennifer Lopez, Brian Kerwin, Fran Drescher, Irwin Corey
Insider Info: The film's budget was reportedly $45 million.
Even though this is the first film collaboration of Coppola and Williams, the two co-own a restaurant in San Francisco.
The Lowdown: Jack Powell (Williams) looks to be your average, middle-aged man who plays with G.I. Joes and wears Power Ranger underwear (sorta like FAN editor Mike Renegar). However, Jack is only 10. He suffers from a genetic disease that ages him 4 times faster than a normal person. Now he's about to face the greatest adventure of his life, the 4th grade.
The Tip: A more manic *Big*?

SHE'S THE ONE

Breed: Brotherly Romantic Comedy
Studio: 20th Century Fox
Release: August 21
Director: Edward Burns
Screenplay: Edward Burns
The Players: Edward Burns, Jennifer Aniston, Michael McGlone, Cameron Diaz, Maxine Bahns, John Mahoney
Insider Info: This is Burns' second project after winning the 1995 Sundance Grand Jury Prize for his first film, The Brothers McMullen.
The Lowdown: Two Irish-American brothers have lived their lives by their father's credo: "You got to do what makes you happy first." Mickey (Burns) is a cab driver and Francis (McGlone) is a Wall Street Broker. However, some good old fashioned sibling rivalry erupts when Mickey discovers Francis is cheating on his wife with Heather (Diaz), Mickey's ex-girlfriend.
The Tip: You boys! If I have to pull this car over....

SOLO

Breed: Based On A Book Sci-Fi/Thriller
Studio: Sony/Triumph
Release: August 23
Director: Norberto Barba
Screenplay: David Corley
The Players: Mario Van Peebles, William Sadler, Adrien Broady, Abraham Verduzo, Seidy Lopez, Barry Corbin, Abraham Verzuzo
Insider Info: The script for this flick cost a reported $500,000. Also, donning a shaved head for his first action role, Van Peebles was mistaken for basketball star Charles Barkley (this I gotta see to believe).
The Lowdown: Solo (Van Peebles) is the best covert warrior money can buy; he can carry out the government's most dangerous operations anywhere in the world and he can be repaired on site. He's the prototypical synthetic man wired with both extraordinary fighting skills and the ability to think and learn. However, with

his increased intelligence comes a selectivity concerning what he will and won't do. This film's based on Weapon, the book by Robert Mason.
The Tip: Ohh, a thinking man's *Terminator*.

SURVIVING PICASSO

Breed: Merchant-Ivory (Stuffy British) Drama
Studio: Warner Bros
Release: October 25
Director: James Ivory
Screenplay: Ruth Prawer Jhabvala
The Players: Anthony Hopkins, Peter Gerety, Dennis Boutsikaris, Julianne Moore, Diane Venora, Joan Plowright, David Margulies, Natasha McElhone
Insider Info: This Merchant-Ivory team are the same guys that brought us *Howards End* and *The Remains of the Day*.
The Lowdown: It's a look at the personal and artistic life of Pablo Picasso (with Hopkins as the artist). The film is presented through the eyes of Picasso's renowned mistress, Francois Gilot (McElhone).
The Tip: Leave it to Merchant Ivory to suck the life out of Picasso's work.

THAT DARN CAT

Breed: Disney Re-Hash
Studio: Disney/Buena Vista
Release: October 25
Director: Bob Spiers
Screenplay: Larry Karazewski, Scott Alexander
The Players: Christina Ricci, Doug E. Doug, Bess Armstrong, Michael McKean, John Ratzenberger, Rebecca Schull, Dean Jones, Dyan Cannon
Insider Info: Director Spiers was the same guy in charge of the British TV hit show *Absolutely Fabulous*.
The Lowdown: A twisted take on the 1965 original film, a cat leads an FBI man (Doug) on the trail of a kidnapped woman (Cannon). Ricci fills the role that Hayley Mills played in the original.
The Tip: Man, that sure is one smart cat. Lassie she ain't.

THE TRIGGER EFFECT

Breed: Electromagnetic Thriller
Studio: Gramercy
Release: August 23
Director: David Koepp
Screenplay: David Koepp
The Players: Kyle MacLachlan, Elisabeth Shue, Dermot Mulroney, Michael Rooker, Mary Ellen Trainor
Insider Info: Although this is Koepp's directorial debut, he co-wrote screenplays for *Jurassic Park* and *Death Becomes Her*.
The Lowdown: When an electromagnetic pulse wipes out all electrical power, telephones and broadcast signals for hundreds of miles, an ordinarily tranquil community begins to unravel as those who live there are forced to re-examine their relationships.
The Tip: It's aliens, I'm tellin' ya! Lousy, stinkin' aliens!

MINUTE FLICK

by
BENN RAY

SHAQUILLE IS MADE FOR STEEL

A long-time fan of Superman (he even has Superman's logo tattooed on his arm), Shaquille O'Neal seems like a natural for the literal Man of Steel, the DC Comics character John Henry Irons. So it completely made sense when Warner Bros. annouced he will be playing the hero named Steel in an upcoming film. The movie, set to begin filming this month, is about weapons specialist Irons who forms his own clandestine team and counter-weaponry (an amazing suit of armor) when he discovers that military defense weapons that he helped create are being used by a street gang to commit daring hi-tech robberies. Steel (his alter-ego) must stop the hoodlums before the technology spreads to a worldwide criminal organization. *Steel* will be co-produced by Quincy Jones and written and directed by Kenneth Johnson.

CROSS ROADS

The rights to Steve Perry and Cnris Warner's Dark Horse comic series, **Black Cross**, has just been acquired by Touchstone. Howie Long is set to play the lead for the production which has been scheduled for a March 1sth start date. Negotiations are still under way for Russell (*Highlander, The Shadow*) Mulcahy to direct this *Road Warrior*-esque film described as a futuristic Western set in a world of social corruption. Long plays the man who must fight mercanaries whose sport is hunting people. New Line Cinema has optioned the screenplay for Dark Horse's **Cross**. Based on the novel by Andrew Vachss and James Colbert, the story is about a family of misfit mercenaries and childhood friends turned urban crime fighters.

SMOKIN' HOT

Ash, Joe Quesada and Jimmy Palmiotti's comic concerning a fire fighter who miracu lously survives an inferno only to discover that he has been give special powers from a force from the future, is hot. So hot that DreamWorks has acquired the film rights and are planning to develop it into an animated feature, with screenwriter Randy Ravich doing the adaptation. This project is also expected to spawn a line of action figures from DreamWorks Toys.

SHORT CUTS

Men in Black, the feature film (starring Tommy Lee Jones and Will Smith) based on the Malibu comic, will be launched as a TV show in 1997-98 by Steven Spielberg's Amblin Entertainment in conjunction with Columbia TriStar. The film, about a secret government agency, is set for release on July 4, 1997. A licensing deal with Galoob is in the works. • Columbia's theatrical release of *Godzilla* is set for a Summer 1998 release with plans to develop it into a kids' show. Does that mean Tazzilla will be back? • The WB Network just unveiled a new primetime animated drama called *Invavsn America*. Released from DreamWorks, Steven Spielberg will executive produce the serial.

FILM FIFTEEN

FAN Box Office

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	THE NUTTY PROFESSOR (UNIV)	1	$25,411,725	
2	ERASER (WB)	2	$17,165,544	$53,589,320
3	THE HUNCHBACK OF NOTRE DAME (BV/DFS)	2	$14,310,376	$47,106,326
4	STRIPTEASE (SONY/COL)	1	$12,322,069	
5	THE ROCK (BV/HOLLYWOOD)	4	$10,982,954	$98,298,361
6	MISSION IMPOSSIBLE (PARA)	6	$4,833,720	$164,266,086
7	THE CABLE GUY (SONY/COL)	3	$4,807,927	$50,451 572
8	TWISTER (WB)	8	$4,787,383	$219,558,165

		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
9	DRAGONHEART (UNIV)	5	$1,848,165	$43,977,970
10	EDDIE (BV/HOLLYWOOD)	5	$1,049,266	$28,798,760
11	THE PHANTOM (PARA)	4	$855,662	$15,259,023
12	STEALING BEAUTY (FOX SEARCHLIGHT)	3	$696,434	$1,277,139
13	RUMBLE IN THE BRONX (NL)	19	$526,829	$31,568,129
14	LONE STAR (SONY/COL)	2	$409,645	$779,262
15	MOLL FLANDERS (MGM/UA	3	$371,376	$2,860,592

*Opening **Friday-Saturday-Sunday total

source: Exhibitor Relations, Co

Twisted Image

by Beau Smith

Testosterone Theater
Part One

Once again it's time for your monthly injection of testosterone from my manly veins to yours. This month I am gonna continue to impose another teaching of Real Man 101 to you, my so captive audience. For those of you out there of the female gender, this column will help you better understand yet another piece of the puzzle that makes up the non-complex being known simply as...Man.

This is the Beau-guide to manly movies. Films and videos that will stand and deliver the promise to put hair on your chest. To give you that special insight on building a better gut look on life. A chance to construct a firm foundation that leads you out of the wilderness of uncertainty. Your chance to be a man. Or in the case of the ladies out there, the chance to know what a man needs out of his film consumption.

The Testosterone Theater Top Ten Of Manly Movies

(Not in any particular order.)
1. Extreme Prejudice.
2. The Wild Bunch.
3. Appointment With Danger.
4. Tombstone.
5. The Wind And The Lion.
6. The Mountain Men.
7. The Thing. (Howard Hawks Version)
8. Gunga Din.
9. White Hunter, Black Heart
10. Wake Of The Red Witch

Yeah, I can hear a bunch of ya groanin' out there. I figured that most of ya wouldn't agree with my choices, but hey! Who cares? It's my column, not yours. I'm steerin' this boat, not you

Let's talk (I mean you, listen) about some of these he-man movies for a second. I wanna give ya a brief reason why ya gotta go out and rent em'.

1. *Extreme Prejudice*: One of the sweatiest movies you'll ever see. Nick Nolte at his best. Hard as stone and twice as tough. The cast is great. Powers Boothe as the main villain. His opening sequence crushing a scorpion in his bare hand pretty much sums up the tone of the whole movie. One of my favorite real woman movie babes- Maria Conchita Alonso is the female lead. She's in the movie that alone is reason to watch it. Michael Ironside, William Forsythe, Clancy Brown, and Rip Torn make up the supporting cast. Anytime ya see these guys in a movie you know you're gonna get your pork rinds' worth. Real man director Walter Hill loads this one up with enough ammo, double crosses, and cactus sharp dialogue to make anyone wanna go out and pin on a Texas Ranger badge. Extreme Prejudice has a great tribute ending to The Wild Bunch that would make ol' Sam proud.

2. *The Wild Bunch*: A story of manly honor and respect. Sam Peckinpah creates some of the best characterizations that have been put to film. It all happens in one of the most exciting periods of American history: cowboys and machines guns. Nothing more needs to be said
Go out and rent it.

3. *Appointment With Danger*: Alan Ladd as the toughest, meanest postal inspector the world has ever seen. He gives a new meaning to the phrase-"Going Postal." The film starts out like one of those old school films you used to see in Jr. High where they give you all of the trumped up glory of the post office and how it works. It then rides you right into Ladd throwing co-workers around with judo holds in his office. When his boss tells him that what he needs is a good love affair with a great dame, Ladd replies- "The only good love affair in life is between a man and a .45 that won't jam." Ain't that true romance. The very crazed and sadistic bad guys are Dragnet's own Jack Webb and Harry Morgan. They kill nuns, beat up kids and play a nasty game of handball. Webb is so mean at one point he beats Morgan to death with a pair of bronze baby booties. AMC plays this film every once in a while. I gotta say, this movie will change your life.

4. *Tombstone*: Wyatt Earp, one of the best studies of being a real man the old west has ever seen. He was no angel, and this film is the best at showing what Wyatt Earp was all about. They call it being clannish, but I call it a lesson in family, friendship and true loyalty. Kurt Russell captures Earp's composure under crisis and fire with perfection. Val Kilmer as Doc Holliday is worth most of the movie just by himself. The extra plus with this film is havin' the current greatest living cowboy actor in it...Sam Elliott. Anytime ol' Sam is in a film you can count on it being a good one. Great supporting cast-Michael Biehn, Bill Paxton, Powers Boothe (he's in all the great ones.) Stephen Lang, Harry Carey Jr., Pedro Armendariz Jr., Chris Mitchum, and Michael Rooker. This beats Kevin Costner's snoozer all to Hell.

5. *The Wind And The Lion*: Another turn of the-century film that brings the best of the old with the new. In this case, swords and machine guns. This one stars the best foreign real man of all times Sean Connery! He is at his manly best in this one. This movie is a real lesson in the thinking of real men, both on the foreign side and the American. Brian Keith plays the best Teddy Roosevelt the film world has ever seen. This one is based very loosely on a true historical event. Go to the library, bookworm! John Milius can count this 1975 film as one of his best. I saw it when I was in college with my girlfriend. I made her sword fight with me the rest of the evening after seein' this one.

Well, as you can see, talkin' about manly movies can get a little long winded. I'm gonna excuse the class for a little breather until next month when we go over the next five films and also talk a little about some real bad manly B-movies.

I suggest that while you're waitin' for your next I.V. of manhood from the Beau-Man, thay ya run in a manly way to your local video store and start watchin' some of these movies. That way you can keep up with me when I really get throwin' the beer caps around.

In the meantime, let me know what movies you think should be on this list and why. I'll send a very manly prize to the person that sends in the best one. Send those cards and letters to: Testosterone Theater-Beau Smith c/o Overstreet's Fan 1966 Greenspring Drive Suite 405 Timonium, MD. 21093 ■

THE GHOST THAT TALKS

SPACE GHOST

*THE TRUE TEST OF TIME FOR ANY HERO IS SURVIVAL. CAN THE HERO ADAPT AND ADJUST FOR THE CHANGING TIMES? A CHARACTER WHO CAN DO THAT IS TRULY A HERO INDEED. IN LIGHT OF THE RECENT TV TALK SHOW FAD (CURRENT STATISTICS SHOW THAT BY THE YEAR 2014, 97% OF THE AMERICAN POPULATION WILL HAVE HAD, AT SOME POINT, THEIR OWN TALK SHOW), SPACE GHOST HAS PROVEN THAT HE IS, IN FACT A SURVIVOR. HE'S GONE FROM DEEP SPACE AVENGER TO TV TALK SHOW HOST AS EFFORTLESSLY AS YOU OR I PLUNK SO DEAD ON AS **FAN!** INTERVIEWS THE INTERVIEWER AND GETS THE SKINNY ON WHAT REALLY HAPPENED TO THOSE SHRUCK KIDS JAN AND JACE, WHAT IT'S LIKE TO WORK WITH ARCH-ENEMIES AND HOW TO COOK A HAM IN YOUR PANTS. ALSO, BE SURE TO CHECK YOUR LOCAL LISTINGS FOR HIS SHOW ON THE CARTOON NETWORK. SPACE GHOST COAST TO COAST. HIS SHOW IS NOT SOMETHING YOU WANT TO MISS, REALLY.*

FAN: First up, the question on everybody's mind, "What happened to the kids?"
SPACE GHOST: Private School, they went on to further their educations.

Will they be appearing on the show any time soon as regular cast members?
Doubtful, doubtful. I'm basically a hog for the airtime.

How does it feel to have the tables turned on you, you know, interviewer turned interviewee?
It's not that big of a deal. As a matter of fact, I think it would be more fascinating for you than probably the majority of your interviews, not to sound egomaniacal mind you, but so far are you thrilled?

Very thrilled.

How many requests for interviews do you get?
Ah, there you go, see, everybody wants to interview Space Ghost.

How many requests for interviews do you get?
Oh, at least three a year.

That's quite a lot. How does a hero of your stature go from Galactic Guardian to talk show host?
It wasn't easy. We were sitting around one day on the Ghost Planet, me, Zorak and Moltar, and we're just bored out of our wits.

...SO THEN UMA SAYS, "MAN, THIS PARTY SURE IS DULL, DO YOU WANNA DANCE." AND I SAY, "OK, BUT I DON'T GO IN FOR ANY OF THAT TRAVOLTA HOOTCHIE-COO..."
IF THIS GEEK DOESN'T GET HIS BIG, CLODHOPPIN' FEET OFF MY DESK...I'LL ZAP HIM...
BY BENN "RAY

AND ... TS: THURSTON

MOORE, SANDRA BERNHARD, AND MICHAEL STIPE

It's like, "Hey, you won the last battle." "Who's going to do what now?" "I attacked me the last time, I attacked you back, big deal," and then we started flipping through the old interstellar dial and I thought everybody's got a talk show. ... Some of them last season only lasted on about 20 minutes, George and Allana just got cancelled. What else just bit the dust?

How about that Wilson Phillips chick?
Yeah, she's gone, Wahlberg's gone, Danny Bonaduce's gone, they had their twelve seconds of fame. Thank goodness we're still on the air.

You have staying power.
Exactly. I'm after seeing all that, I thought, "I can do that." Obviously there are no prerequisite, previous experience required on Earth to do it, so off we went.

Did you do it for the cash?
Oh, of course, needless to say. No, actually I did it because I dig the celebrities. I love talking to the celebrities.

And you love talking to you, I can tell.
Well I should, I'm Space Ghost after all.

Of course you are. What do you think of Letterman and Leno?
Letterman, Letterman... I know the name. Oh yeah, he's the one with that space in his teeth. Very peppy, very funny show. The chin one gives me the creeps, that big chin scares me.

Some people would say your chin is....
He should change his name to Chin-Dorr and try to rule the universe.

Would you stop him?
Of course.

Come on, what really happened to the kids?
Private school.

You swear?
I swear.

They're in the loop?
They're no longer in the loop.

What about the monkey?
Blip started doing some union stuff, he started doing some extra stuff around Hollywood, ended up getting a pretty good paying gig in that movie *Outbreak*.

Would you consider your past relationship with Blip as similar to that with Elvis and his monkey or Michael Jackson and his monkey?
No, not much more on even ground, there was much more social parity between the two of us. Blip was allowed in the house, Blip was allowed to take part in press conferences, Blip was allowed to work on the spaceship on occasion.

Did he make a mess in the house?
He is a monkey, they can't help that. You get them some little diapers, and then the rest is pretty much academic.

What's the toughest interview you ever had?
It started off tough with Sandra Bernhard, but it ended up being a lovely interview. She was having a bad day and it was partly our fault. We had her sent to the wrong studio; we had a new driver who wasn't too clever. After Sandra had been to the wrong studio like three times, she started getting POed.

What was your favorite interview?
Michael Stipe, without any question. Michael was a joy, but I also enjoyed Branford Marsalis.

Are you a fan of Stipe's music?
Oh yeah, I love the REM. They're zippy, you know.

Do you sing in the shower?
No. I don't necessarily sing, it's more of a "beee-deee beee-deee" go along those lines. It's not really words or anything.

So you do shower?
Oh, of course. Who doesn't enjoy a nice, fresh, crisp shower?

I don't. Hygiene hurts. How frequently do you shower?
Twelve times a day, the suit gets very hot.

Yeah, I would imagine....
You could boil a ham in my trousers, in an extra half hour it will be honey glazed.

How many guests have you zapped?
Current count hopefully being correct, I've only blown away two, maybe three.

Do you remember who they were?
Well I know the Bee Gee's got a copy of the home game early. They had been at a Howard Stern deal; you know where that went.

SPACE GHOST SEEMED EVASIVE WHEN QUESTIONED ABOUT JAN & JACE. **FAN** THINKS ZORAK GOT HUNGRY...

Right, that's a tough act to follow.
Exactly. Well we actually had nineteen seconds of usable airtime. We would've had a good interview, but they were dirty and being naughty and that's not going to do, so off you go. I blasted the Professor, Russell Johnson from *Gilligan's Island*.

What did he do to deserve the blast?
Oh, he called me a butthead.

Well yeah, I can see where you would blast somebody....
Good heavens, this is from a man who looks like he ate the other castaways.

He's bulked up, eh?
Oh man, he's turned into a big boy.

What is the best use you've had for your armbands? Can you slice Spam with them?
You could, you wouldn't want to, it wouldn't be the cleanest slice. It would really actually atomize it. We've got the Freeze Ray, which is handy when you're making some coffee. If you want to drink it all right away, you can freeze dry your own coffee. You've got the Destructo Ray, that's handy just in general principal.

Just for destructive....
Well, if you're unhappy with a golf shot, something like that, just blow the whole par up.

That's a good way to get kicked out of the Country Club.
Well I suppose, if you're worried about that sort of thing. So you go and join another one...

And who's going to turn you down?
Oh exactly, exactly. Let's see, Freeze, Spank, Prostate, Chinchilla, I'm trying to think of all the different rays I have. Let's see, the Squid Ink Ray is pretty fun, that stuff that jets out of squids when they get scared. That's cool, you can have some fun with that.

Does it blind people?
Oh man, in a heartbeat.

Did creator Alex Toth ever measure your inseams?
No. No, I wouldn't want his hands down there.

Have you ever given any thought to updating your costume for the nineties, maybe something in flannel? Just to stay hip with the kids?
No, certainly not. You mean that Seattle grunge thing?

Sure.
No, that just doesn't work for me. I can't imagine Space Ghost with a goatee flying around trying to solve crimes. I couldn't picture myself with a pierced nose either.

And you're sure the kids really want to private school?
The kids went to school. There's only so much crime fighting you can do and basically, kids are not all that helpful anyway. They sit there and say obvious things like, "Oh Space Ghost, it's a giant tuna!" "Yes it is Jan, hold on."

Okay, so they got in the way a little bit?
No, I wouldn't say they were baggage, but I'm able to run a more efficient team this way.

Does the mask help you get chicks?
Actually, no.

I'm sorry. Have you ever kissed a girl?
Oh yes, you bet ya.

Can you prove it?
Full on the lips. I know what they need, they need to be kissed and now. What's the line in the movie I'm trying to think of? "I know what you need baby, you need kissin' and now and plenty of it." What was it? Was it that Clark Gable thing?

Um, Space Ghost....
"I know what you need...." I think it was *Gone With The Wind*.

Excuse me, Space Ghost....
"I know what you need, you need kissin' and plenty of it, but I'm not gonna kiss ya."

SPACE GHOST! What's in the future for you?
Hopefully, bigger ratings, more people watching, a couple million bucks, that would be fun. I'd like a dressing room, I'd like a corner office, I'd like one of those planes that plays itself, I'd like a big block of cheese.

Any particular kind of cheese?
Gouda, you know why?

I'm afraid to...
Because it's good-ah.

Uh-huh. How do you feel about Velveeta?
Simulated. You melt that and throw it on a water meal, the Boat crashes so the Coast Guard can search emergency. Yahoo!

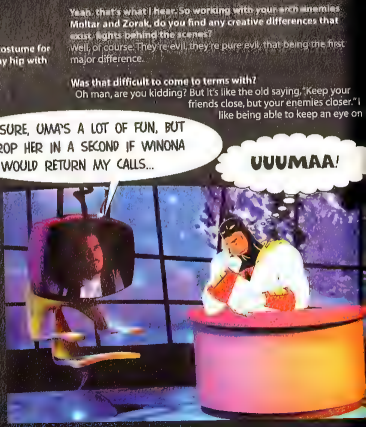
It melts smoother.
Well, I suppose.

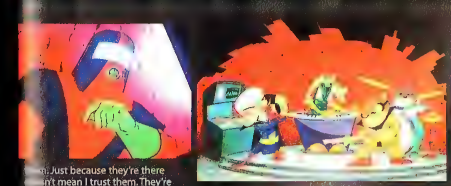
I see you as someone who has the range to play any character from Forrest Gump to Ace Ventura, aren't you afraid of being type-cast?
Aren't you sweet. You are just Mister Punky, pie what a lovely thought. I really don't see myself being type-cast. In fact, I'm working on a little theater production right now of *Two Gentlemen of Verona*, so we'll see how I do in the role of Proteus.

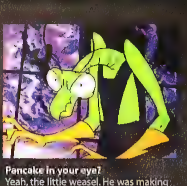
I'm sure you'll get fantastic reviews.
Oh I hope, I'm looking forward to them. Proteus is a tough role.

Yeah, that's what I hear. So working with your arch nemeses Moltar and Zorak, do you find any creative differences that exist, fights behind the scenes?
Well, of course. They're evil, they're pure evil, that being the first major difference.

Was that difficult to come to terms with?
Oh man, are you kidding? But it's like the old saying, "Keep your friends close, but your enemies closer." I like being able to keep an eye on







...on. Just because they're there ...n't mean I trust them. They're ...ys up to something horrible. The two of them are just no darn ... One minute Zorak's trying to overthrow the show, then ...'s thinking of something, so you've got to watch them like a ...le of eight year olds.

...hard being a cartoon in a flesh and blood world?
...ds like a little James Brown song.

...nk it is a James Brown song.
...ctually I rather enjoy it. I can fly, as you know ... ...ible. There are times when you would like to ... ...sible, ...hen you get embarrassed.

... I could turn invisible every time I walk by a ... locker ...at the gym....
...ve you go. Just slip right in. That's why I have ... ...kies and ...u don't, I am an ethical superhero.

So you've never used it to slip into the female ...
...no! You would have to change your name to Billy Man. You ... be Dirty Man and rule the female locker rooms of Earth.

There are worse gigs. Where can I get me one of those invisible ...hes?
V... you can't get 'em.

They don't sell them at the Wal-Mart?
It ... something you can drive down to the ... and pick up ... show.

I thought they were carrying them at Wal-Mart.
C... no and if they did, it would be somethin... ...ally I can't ... I'm invisible," it would be like...what would they sell them? ... zero gravity overalls or something.

... a bunch of invisible rednecks running around...
Ex... "Woo woo, Darlene, look at me! I'm invisible!

Are there any superheroes out there now who curse ... ...ness you, or are they second-rate Space Ghost ...oes?
... just a bunch of poseurs. They're all just a bunch of ... ... trying to be me. Everybody wants to be me.

I hear I do. Is there any truth to this rumor I hear about you ... a guest appearance on *Baywatch*?
N... wouldn't that be good?

That would be swell.
So... real muscle as opposed to all that plastic..

Just to see you running down the beach in a Speedo next to Pamela Anderson.
Ex... but with a natural bounce as opposed to all that simulated bo... that goes on on that show.

Do you ever get a yearning for the old days, just flying around ... people left and right?
We... do that anyway. I'm still fighting crime. Just the other day I go... it with the Toast Spiders of Nebula 7. I really don't long for the ... days. I like being able to do the show and then, if some... happens, boom, hop in the Phantom Cruiser, off I go and deal wi... and then zip back to the studio. Howie got pancake in my eye... the other day.

Pancake in your eye?
Yeah, the little weasel. He was making me up for the show.

Did you zap him?
No, you can't really do that with Earthlings. What doesn't hurt Zorak that badly would basically powder an Earthling.

Can't you control the power levels, maybe turn it down just a notch?
I'm trying to get a rheostat put in. I went to Radio Shack.

They don't carry them?
Well, they don't know how to do it. How do you put a rheostat in an atomic grid?

Has Radio Shack gone downhill over the last few years?
No, they've got some great stuff, they've got those dog radios with a little comb, great stuff.

I think they still have 8-track players there.
I've got 8-tracks.

Do you? What 8-tracks do you own?
I've got that "Billy, Don't be a Hero." I've got some Cowsills and I've got **The Best of Henry Mancini**.

Is there any message you want to give the kids out there?
First off, thank you for your loyalty, thank you for tuning in to what is America's funniest, yet somehow tackiest, little fifteen minutes of television. Thank you for making it possible for all of us to enjoy our homes, our food, our warm cozy moments, our shopping sprees down at the Wal-Mart! I picked up some two-for-one Halloween decorations the other day.

Shopping early?
Yup, yup, they had a whole bunch of on-sale stuff.

I used to give out Oodles of Noodles to the kids when they'd come around, what do you give them?
They love that stuff. Oodles of Noodles is not just a great Halloween treat, it's also nutritious and tasty. You know, the parents would open that up and say, "Now that is a thoughtful man up there on the street handing out those Ramen noodles, that is a good person." I like handing out the Erector sets. I'll give the kids an Erector set.

A whole Erector set?
Oh yeah, and they get home and build things.

That's a very thoughtful gift as well.
Yeah, well I don't believe you can spend too much on the young'sters; spoil them, spoil them while they're little. Soon they are going to be chain-smoking, awful adults.

Hard-drinking ones just driving around causing trouble.
Driving around, spitting out the window, or even worse, like those idiots with that paintball gun and just causing trouble. Not using Kleenex when they blow their noses ...

Is that what happened to Jan and Jace, just fooling around with paintguns?
Fooling around with paintguns, they're just no damn good.■

MANGA ANIME

by Jason Topolosky

MAI, WHAT BIG EYES YOU HAVE!

All the better to see you with...or so the story goes. I think Red Riding Hood was talking about her favorite anime characters rather than the wolf dressed as her Grandma. Although, any real "wolf" would enjoy these erotic favorites...and ***My My Mai****, there sure are a lot of them!*

MAI THE PSYCHIC GIRL: PERFECT COLLECTION 3

With story by Kazuya Kudo and art by Ryoichi Ikegami, this Manga from Viz truly is perfect. With beautiful artwork and a gripping story, it is no wonder why it was the recipient of the prestigious 1995 San Diego Comic Con Ink Pot Award.

Mai is the last of a line of women whose sole purpose has been to use their incredible psychic powers to preserve peace for over a thousand years. She has vowed to use her powers for good. However, her vow is sorely tested when the evil Wisdom Alliance threatens those she loves. Ikegami's intense, gritty, realistic, and erotic work can also be seen on the pages of other popular Manga such as **Crying Freeman**, **Sanctuary**, and **Samurai Crusader**. This Manga is over 300 pages long and well worth the $19.95 cover.

MY MY MAI VOLUME 1

Mai's consulting service specializes in matters of the supernatural—no job is too strange. Impossible problems? With dedication, deduction, and the power of true love, she can solve almost any problem, as long as it doesn't require her to keep her clothes on!

In **Volume 1**, consulted by the family of a dying girl, Mai must locate the mysterious Dr. Shinobi. Public opinion is that Shinobi's a total fraud, but desperate times call for desperate measures. Time's running out for the girl, and Mai has no idea what the good "doctor" looks like or where to find him! Got a problem? Call Mai. This erotic comedy is a sure winner!

WEATHER REPORT GIRL VOL. 1

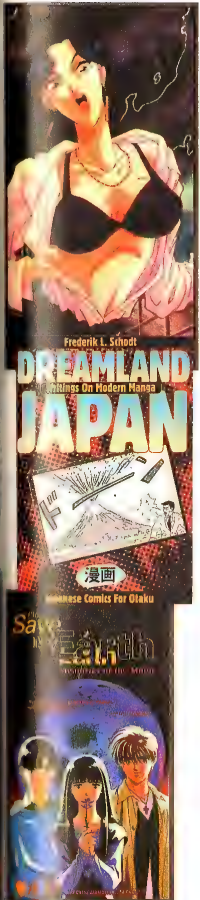
This erotic comedy from the Right Stuff is definitely for mature audiences only! Based on the comics by Tetsu Adachi, the animated film contains graphic sex and nudity. But as the story goes...tomorrow is going to be very hot indeed!

For ATV, things couldn't get much worse. Their ratings are in the toilet, and the sponsors are getting ready to pull the plug. Fortunately, Keiko Nakadai, a replacement one-night weather girl, not only reports on the weather but exposes herself! As a result the ratings soar, but when Michiko, the real weather girl returns, the ratings war really begins!

Breathing thunder and lightning, Michiko vows her revenge and plots Keiko's downfall with glee. Keiko's not about to give up her new job without a fight...so get ready, huge warm fronts are on the way! *Weather Report Girl* contains two parts, approximately 45 minutes each. Both tapes retail at $24.95.

NOW AVAILABLE IN ENGLISH...

U.S. Manga Corps, now for the first time, has dubbed several of their classic anime films into English. Among them are: the hugely successful sword and sorcery adventure **Record of Lodoss War Volumes 1-6 and Gift Box**, **The Ultimate Teacher**, **Dog Soldier**, and **The Humanoid**. In September, Rumiko Takahashi's **Rumik World: Fire Tripper**, **Mermaid Forest**, **The Laughing Target**, and **Maris the Chojo**. In October, the long anticipated **Heroic Legend of Arislan, Parts 3 and 4**, **Area 88 Act 1**, and the justice of the **Judge**. **Gall Force: Eternal Story**, **Harmageddon**, and **A Wind Named Amnesia** will follow in November, and **They Were 11** and **Urusei Yatsura 2: Beautiful Dreamer**.



ENTERING DREAMLAND: THE SHIMMERING LIGHT ON JAPANESE CULTURE

Anime fans rejoice, the long anticipated sequel to **Manga! Manga! The World of Japanese Comics**, has finally arrived. Frederik Schodt, the author of such notable publications as **Inside the Robot Kingdom: Japan, Mechatronics, and the Coming Robotopia** and **America and the Four Japans: Friend, Foe, Model, Mirror** explains once again just how pervasive Japanese comics are in Japan and how influential they are on Japanese society.

With an industry that boasts over $6 billion dollars in annual revenues, it overshadows the American comic book market, with the average person in Japan spending approximately $50. Almost 2 billion manga books and magazines were sold in Japan in 1995, translating into almost 15 manga-related items per person.

Interestingly, as the author points out, one of the most popular trends for young female manga readers in Japan are gay love stories. These tales are written by women for women about gay men. The book covers many interesting subjects, and Schodt takes the reader on a personally guided tour with some of the most influential manga artists of the past and present. A whole chapter is devoted to Osamu Tezuka, "The God of Manga," whom Schodt served as a translator for during Tezuka's American visits.

This book is an invaluable reference guide and is the most comprehensive guide of Japanese Manga to date. Go pick it up, and see for yourself.

Hot Item of the Month

PLEASE SAVE MY EARTH

Part fantasy, part science fiction, creator Saki Hiwatari's **Please Save My Earth** is one of Japan's best selling series. The series was first published in Japan in 1987, only recently concluding, it reached 21 volumes and became a national bestseller in the process.

The anime adaptation of *Please Save My Earth* is now available in English, from Viz Video. This three volume direct to home video or OAV (original animation video) series is based on the popular Japanese manga anthology **Hana To Yume** ("Flowers and Dreams"). Each video has a suggested retail price of $24.95.

COOL MERCHANDISE

Coming in August from U.S. Manga Corps, is this beautifully illustrated 18" x 24"

Koichi Ohata (c.) explains to fans at the Bess Cutler Gallery, in SoHo, New York his motivation behind the individual pieces of artwork from M.D. Geist II: Death Force that were on display. The piece they are discussing went for $1,800.

poster featuring awesome mecha designs from *M.D. Geist II: Death Force*. The poster's suggested retail price is $8.00.

INTERVIEW WITH KOICHI OHATA

On April 6, 1996, Animated Collectibles, an international distributor of animation art, and Bess Cutler Gallery in SoHo, New York recently teamed up once again to present an exclusive gallery exhibition of anime cels from the fan-favorite film Cenocyber by *Koichi Ohata. That appearance marked the first gallery appearance by Ohata in the United States. Mr. Ohata spent several hours at the gallery signing cels and other related merchandise. Mr. Ohata answered a few questions for* **FAN** *about the production of anime cels.*

FAN: How many cels do you make for each title?

KOICHI OHATA: It's hard to give you an average number. It depends, if the story is very complicated and moves very fast, then you need approximately 100-300 cels per scene. However, if the story is for children, we use less than a 100 because they have difficulty following quick action sequences.

Why are certain anime cels bigger in size than certain American cels?

It depends on what format we are shooting the film for. Theatrical films require much more complicated camera work, therefore bigger cels.

What kind of cel market exists in Japan?

The cel industry in Japan is very different than the animation cel industry in the United States. A commercial market does not exist, and most dealers are fans. The collectors in the US are more discriminating than their Japanese counterparts. I really appreciate my American fans who consider my cels "artwork." ■

andy mangels' STAR WARS

This month, we're going to update the status of some of our previous spotlights to let you know what's coming your way in the future. Check out the new product listings and spotlights in previous issues (#5 Kenner, #6 Applause) to match with new product listings below!

KENNER UPDATE

With the ultra successful launch of their new *Star Wars* line last year, Kenner has jumped into a series of new figures. Some have never-before been made in any toy line, some are from the **Shadows of the Empire** novel, and some have never (and probably will never) appear in any *Star Wars* project.

At Toy Fair, Kenner announced that a total of 28 new figures would be available for sale this year, as well as a host of new playsets and accessories. Completely new to the figure line will be the **Rebel Trooper**, while main character variations will abound, from the inextricable **Attack C-3PO** and **R2-D2** to **Darth Vader** with removable helmet and both **Luke** and **Han** as Stormtroopers.

At least two new figure exclusives will be released this year. A transparent **Ben Kenobi** figure (his ghost) will be a mail-in premium which will take four proof-of-purchase seals. It's good to see Kenner returning to the days of the original line with this concept. A second, unidentified figure, will be sent exclusively to members of the *Star Wars Fan Club*. You have been warned. Join now, before it's too late!

A new line of "Deluxe Figures" is the most disappointing premise in Kenner's lineup. In a similar fashion to Kenner's endless line of **Batman** repaints with new weapons, the Deluxe Figures feature standard *Star Wars* action figures with slight repaints, paired with weapons and one-man vehicles they never had in the films or books. I suppose **Han Solo** with a Smuggler Flight Pack isn't much worse than **Attack R2-D2**, but it's unfortunate that Kenner is producing these types of figures rather than all-new figures of characters and accessories that were really used in the movie trilogy. Both the all-new *Shadows of the Empire* spaceships, **Battlewing** and **Virago**, are very cool. They have action abilities unparalleled in any other spaceship line. Other ships in the line, including the **Snowspeeder** and Boba Fett's **Slave 1**, are from the original toy molds, with extensive repaints for a more worn visual.

Perhaps the most exciting news for Kenner fans is the return of the large-size figure line. The new 12" line will feature five initial figures, all in cloth costumes and detailed weaponry. The dolls will be similar to the large-size **G.I. Joe** line, with 22 points of articulation/movement. They will come in a book-like box, with a cover that opens to display the figure on the inside.

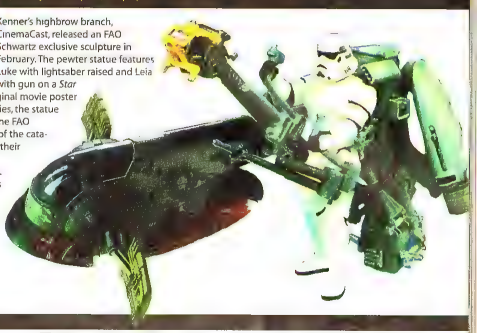
KENNER PRODUCT LIST

1996 Kenner Star Wars Items

Item	Release Date	Assort #	Special Features
Luke Skywalker as Coruscant Guard	July/Aug	69570	taser staff weapon and helmet
Dash Rendar	July/Aug	69570	
Prince Xizor	July/Aug	69570	
Chewbacca as Snoova	July/Aug	69570	with blaster and battle spike
Luke Skywalker as Jedi Knight	July/Aug	69570	with Light Saber and molded Cloak
Attack C-3PO	July/Aug	69570	
Attack R2-D2	July/Aug	69570	
Darth Vader II	July/Aug	69570	with removable helmet
Han Solo in Carbonite	July/Aug	69570	removable Han Solo figure with blaster
Stormtrooper Tatooine	July/Aug	69570	
Luke Skywalker as Stormtrooper	July/Aug	69570	
Leia Organa as Boushh	July/Aug	69570	with removable helmet
IG-88	July/Aug	69570	with swivel waist and blasters
Tusken Raider	July/Aug	69570	
Greedo	July/Aug	69570	
Death Star Gunner	July/Aug	69570	
Rebel Trooper	Fall		
Jawa 2-pack	Fall		
Han Solo as Stormtrooper	Fall		different from cereal mail-in figure

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away…", welcome to the future! Andy Mangels' Star Wars Futures, that is. Each month in ***FAN****, you'll be able to catch up with one of the major Star Wars licensees in an informative profile, take a look at upcoming book, comic, magazine, and literary projects, and get exclusive worldwide news and photos on future Star Wars products! So slip into your battle helmet, check your backpack, and prepare to rocket into…Star Wars Futures!*

Kenner's highbrow branch, CinemaCast, released an FAO Schwartz exclusive sculpture in February. The pewter statue features Luke with lightsaber raised and Leia with gun on a *Star Wars* logo base, replicating the original movie poster design in 3-D. Limited to 1,000 copies, the statue retails for $450, and is featured in the FAO Schwartz catalogue. To get a copy of the catalogue, call 800-441-7441, or visit their Internet site at http://www.faoschwarz.com. Finally, you can visit Kenner's new website at http://www.hasbrotoys.com.



Item	Release Date	Assort #	Special Features
Ben Kenobi as ghost	Summer/Fall		free figure mail-in offer / 4 proofs
???? ???????	Summer/Fall		exclusive free figure to Fan Club members
Vader/Rancor Figure 2-pack	Sept/Oct	69560	with Dark Horse mini-comic
Fett/AT-AT Figure 2-pack	Sept/Oct	69560	with Dark Horse mini-comic & new weapons
Luke Skywalker/Skiff	Sept/Oct	69610	with missile launching Desert Skiff
Han Solo/Flight Pack	Sept/Oct	69610	with Smuggler Flight Pack and Heavy Cargo Claw
Crowd Control Stormtrooper/Jet Pack	Sept/Oct	69610	with Wingblast Jet Pack and Capture Claw
Swoop with Swoop Trooper	July/Aug	69760	exclusive figure & firing proton torpedoes
Slave 1 ship	July/Aug	69565	with carbonite Han Solo
Outrider ship	Sept/Oct	69590	Dash Rendar's ship
Virago Battlewing ship	Sept/Oct	69590	Xizor's ship
Snowspeeder	Aug/Sept	69585	electronic with lasers and fly-by sounds
Death Star Detention Block Playset	Sept/Oct	27597	hallway, escape hatch, and firing laser cannon
Death Star Escape Playset	Sept/Oct	27597	with chasm and working laser cannon
Action Figure Carry Case	July/Aug	27783	Rectangular with Darth Vader art
C-3PO Talking Carry Case	July/Aug	27609	C-3PO-shaped head with voice chip
Darth Vader Lightsaber	Aug/Sept	69600	three sounds & flick-out light-up blade
BlasTech DL-44 Heavy Blaster	July/Aug	27737	red plastic Han Solo/Luke Dagobah gun
BlasTech E-11 Blaster Rifle	July/Aug	27738	white plastic stormtrooper rifle
Luke Skywalker 12" Figure	July/Aug	27723	lightsaber & blaster & macrobinoculars
Ben Kenobi 12" Figure	July/Aug	27723	lightsaber
Darth Vader 12" Figure	July/Aug	27723	lightsaber
Han Solo 12" Figure	July/Aug	27723	blaster pistol
Chewbacca 12" Figure	July/Aug	27723	bowcaster, bandolier & real fur
Star Wars Fantastic Sticker Maker	May/June	8559/8577	with 46 stickers
Star Wars Wonderworld Tank	May/June	09955	create your own battle in space gel
Star Wars Proh Doh Playset	Fall		hardening modeling compound to make figures
Chrome Cast Luke & Leia Sculpture	Feb		limited edition FAO Schwartz exclusive
Bounty Hunter Nadon (Hammerhead)			with double barrel blaster rifle

THE JEDI LIBRARY

Classic Star Wars

Dark Horse continues its successful reprint line of **Classic Star Wars** with **DevilWorlds**, a two-part series which collects many of the UK short stories from the seventies. Writers and artists for the stories include Alan Moore, Alan Davis, John Stokes, Steve Moore, Adolfo Buyalla, and Steve Parkhouse. Moore's story of a stormtrooper's guilt leads off the first volume, while the second issue features his story about the droid graveyards in the corroded canyons of Ronyards. **Classic Star Wars: DevilWorlds** will also feature new covers by painter Chris Moeller.

Speaking of Dark Horse, they're celebrating their first decade in the comic industry with a 4-part anthology series featuring all-new stories of their favorite series. Coming up in **A Decade of Dark Horse** #2 are new short stories for **Nexus**, **Ghost**, and **Jabba the Hutt**! Ryder Windham adapts Esther Friesner's short story, "That's Entertainment," from the **Tales from Jabba's Palace** paperback anthology of early 1996. The story tells of Jabba's first meeting with that crazy Kowakian lizard-monkey, Salacious Crumb. Art will be by Allen Nunis.

Black Fleet Crisis

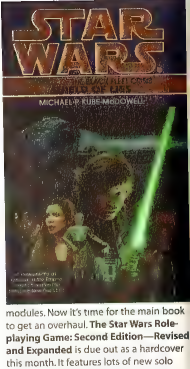
Earlier this year, Michael P. Kube-McDowell began his new trilogy, **The Black Fleet Crisis**, with **Before The Storm**. In July, the second volume of the series, **Shield Of Lies**, will be released. Twelve years after *Return of the Jedi*, with the venomous Yevethan race threatening war, the New Republic's fragile alliances are starting to fray around the edges. Leia is thrust into her most difficult diplomatic role as she attempts to keep the New Republic together, while all of her friends are in peril on their own. Her brother, Luke, is searching for the secrets of their mother's past among the Fallanassi, and is about to have his belief in the Force questioned. Her husband, Han, is piloting a spy ship into the center of Yevethan space, where he is captured by a secret fleet of Imperial Star Destroyers with enough firepower to destroy the New Republic's forces. And her friend, Lando, is a prisoner aboard a mysterious runaway spaceship on a collision course with danger on a planet ravaged by the Imperials. **Shield Of Lies** will be released in paperback, with an audi-tape adaptation. The final book of the trilogy, **Tyrant's Test**, will be released in December.

Art Of Dave Dorman

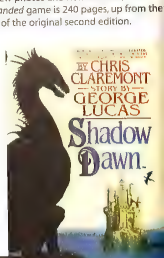
Master *Star Wars* painter Dave Dorman has worked on a lot of *Star Wars* projects in the last several years (we spotlighted some of them in this column in **FAN** #7). Now, the Freidlander Publishing Group is offering a spectacular 128-page book, **Star Wars: The Art Of Dave Dorman**. Not only does the book feature every *Star Wars* painting Dorman's created for publication, but it features over a dozen new paintings that have never been seen before! Right-hand pages will be full-page illustrations (most in color), while left-hand pages will feature sketches, model poses, high school and college *Star Wars* art by Dorman, merchandising samples, and a brief commentary about the projects. A special section will show the step-by-step process by which Dorman creates one of his paintings. Dave Dorman wrote the text for the book, working with editors Stephen Smith and Lurene Haines. Freildander will be releasing the book in late August, in both a softcover version, and a signed and numbered hardcover in a limited-edition of 5,000 copies.

West End Games

July is a short month for West End Games *Star Wars* projects. **Galaxy Guide 3** is the revised comprehensive guide to *The Empire Strikes Back*, updated to Second Edition game playing stats. At 96-pages, it is sixteen pages longer than the first edition, with new entries on heroes and villains, ships, and aliens. It also features an all-new adventure set on the Cloud City of Bespin! Also out in July, for Lucasfilm fans, is the **Indiana Jones and the Temple Of Doom Sourcebook**, a 176-page hardcover with 16-pages of full-color photos! Several years back, the folks at West End Games revised their original *Star Wars* role playing game to make the rules easier to understand and more flexible for players. Since then, they've been steadily releasing revised versions of earlier adventures and



modules. Now it's time for the main book to get an overhaul. **The Star Wars Role-playing Game: Second Edition—Revised and Expanded** is due out as a hardcover this month. It features lots of new solo adventures, plus thirty new character templates for Rebels, Imperials, smugglers, and aliens. A player handout will aid new players, and a special section gives an overview of the entire *Star Wars* universe! With lots of new photos and new artwork, the *Expanded* game is 240 pages, up from the 176 of the original second edition.



UPCOMING RELEASES

(BM=Bantam, BMA=Bantam Audio, BK=Berkley, DH=Dark Horse, FC=Fan Club, FPG=Freidlander Publishing Group, Tor=Topps, WEG=West End Games)

TITLE	Team	Company	Date
A Decade Of Dark Horse #2	Ryder Windham/?	DH	August 7
Shadows of the Empire #4	Wagner/Plunkett/PC Russell	DH	August 7
X-Wing: R5: Battleground Tatooine #11	Stackpole/Strnad/Nadeau/Ensign	DH	August 14
Classic Star Wars: Devil Worlds #1	Alan Moore/Davis/Stokes/Moore	DH	August 21
Black Fleet Crisis: Shield Of Lies #2 PB/Audio	Michael P McDowell	BM/Audio	Aug 5
Young Jedi Knights #1-3 Boxed Set	Anderson & Moesta	BK	August
Shadow Dawn (aka Willow 3)	Chris Claremont & George Lucas	BM	August
SW: The Art Of Dave Dorman	Dave Dorman	FPG	August
Star Wars RPG: Expanded 2nd Edition		WEG	Aug mid
The D6 System		WEG	Aug mid
Star Wars: Live Action Adventures		WEG	Aug mid
Shadows of the Empire #5	Wagner/Plunkett/PC Russell	DH	Sept 4

Also premiering this month is **The D6 System**, a role-playing handbook that takes the game system and rules designed for *Star Wars* and allows you to customize just about any role-playing game to fit the rules! **The D6 System** is not specifically a *Star Wars* module, but the 64-page book can help your *SW* game, or any game of magic, mystery, or mayhem you may role-play yourself into.

APPLAUSE UPDATE

Since we profiled them in issue #6, Applause has actually come out with several new items, with more on the way this summer and fall.

The 9-inch-size vinyl figure line has expanded by six. There are two versions of **Boba Fett**, and the **Darth Vader** with removable helmet has been replaced by a new **Vader**, posed with a cloth cape. The smaller PVC lines, available originally only in boxed sets, are now available individually, with three new figures added. Five new ceramic mugs have been added to the line, though who would want to drink out of Bib Fortuna's head?

Finally, the limited-edition statuettes line has been expanded, with three new multi-figure dioramas. Created in cold cast resin, each is painted in a single metallic color. Each of them will come with a specially-designed box and certificate of authenticity with text and box copy written by yours truly (as are the hang-tags on the new vinyl figures). Limited edition sizes for each of the statuettes is 5,000 copies.

More vinyl figures, PVC's, mugs, and statuettes are planned for early 1997, to coincide with the release of the **Star Wars Special Edition**.

Look for the Applause lines in gift stores or comic stores, or call 800-777-6990 to find a store near you selling the **Star Wars** Classic Collectors Series

THE NERF HERDERS PEN

DISNEY CON VAPORIZED

It appears as if the long-rumored *Star Wars* convention at either Disneyland or Disney World has been canceled. The convention was rumored at either site for as early as this Fall up to Winter 1997. Apparently talks broke down between Lucasfilm and Disney, and the convention fell by the wayside. Don't give up on a Lucasfilm-approved *Star Wars* convention though; lots of other companies are chomping at the bit to offer their services.

I WANT MY JEDI TV?

Will Jacen and Jaina Solo ever share adventures on the small screen? Perhaps in the future. Recently, Twentieth Century Fox television approached Lucasfilm with the idea of producing a *Young Jedi Knights* television series following the adventures of Han and Leia's children in the time after *Return of the Jedi*. While some at Lucasfilm were interested in the idea, the official word came down that no TV plans would be considered until after the original trilogy had been rereleased and the second new trilogy had been finished. Since George Lucas has stated that the six movies will complete his vision—going back on his earlier statements that there will be nine films—the time period after *ROTJ* will be free and clear once the second trilogy is filmed.

STAR WARS WIDESCREEN

If you thought the *Star Wars* footage looked spectacular on theater widescreens, wait until you see the new footage from the *Special Edition* shown on the 50-80 foot-high ceiling-wide IMAX screens. *Special Effects: Anything Can Happen* is a documentary about special effects, directed by *Star Wars'* sound designer Ben Burtt. It spotlights Industrial Light and Magic and concentrates on the making of Fox's *Independence Day*, Disney/Interscope's *Kazaam!*, TriStar's *Jumanji*, and the 1997 release of *Star Wars: The Special Edition*. The documentary is part of the NOVA Science Series, produced by PBS and WGBH, and will be shown at the almost 130 IMAX theatres throughout the country. Most IMAX theatres are connected to museums, especially those that deal with science and industry. *Special Effects: Anything Can Happen* premiered on July 4th in New Jersey, Boston, Chicago, Los Angeles, San Diego, and Baltimore. Check with your local museum for future play dates, or visit the website at http://www.novamax.org.

NEXT MONTH

Hope you enjoyed this month's column, and will be with us each and every month. Coming up next month will be a look at the pewter magic of Rawcliffe, with chances to win sets of their great miniatures, plus more exclusive news on the galaxy far, far away.

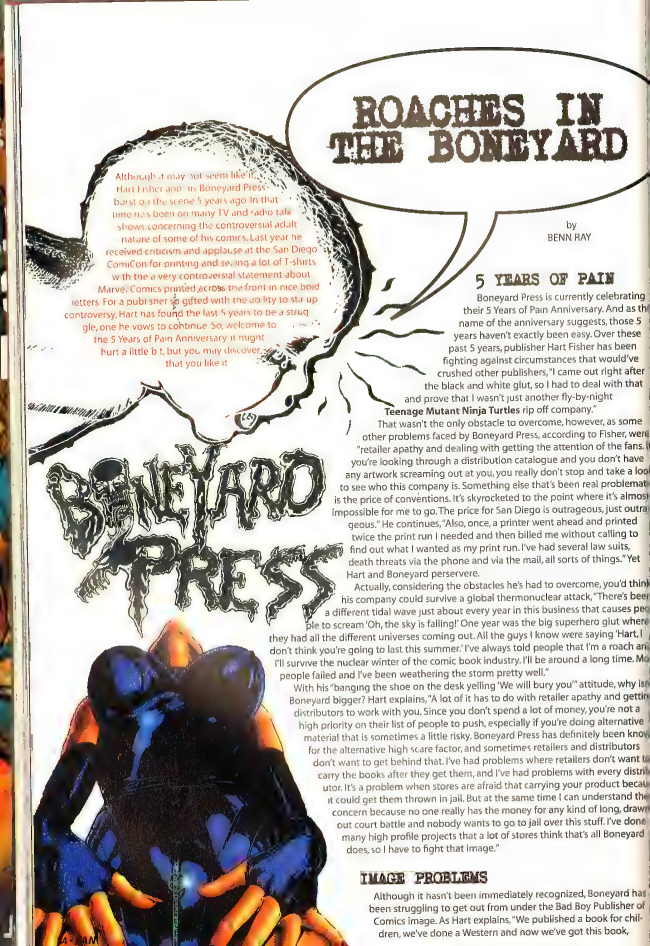
See you in the future...*Star Wars Futures!*

Besides his various ***Star Wars*** *projects, Andy Mangels also reports on Hollywood for* ***FAN****(see Hollywood Heroes), was the writer of* ***Star Wars: The Essential Guide To Characters*** *(Del Rey) and the* ***Star Wars Finest*** *trading card set (Topps), and is the writer of the upcoming* ***R-Man*** *on-line comic series for MicroSoft Kids Network.*

TITLE	Team	Company	Date
[illegible]ie Adaptation Boxed Set	(rerelease)	DH	Sept 4
[illegible] Battleground Tatooine #12	Stackpole/Strnad/Nadeau/Ensign	DH	Sept 11
Heir To The Empire	Trade Paperback	DH	Sept 11
The Black Pearl #1	Mark Hamill/Johnson/Baker	DH	Sept 18
Classic Star Wars: Devil Worlds #2	Alan Moore/Davis/Stokes/Moore	DH	Sept 18
Boba Fett #2: When The Fat Lady Swings	John Wagner/Cam Kennedy	DH	Sept 18
Dark Knights #6-Jedi Under Siege	Anderson & Moesta	BK	Sept
X-Wing: Krytos Trap #3 PB/Audio	Michael Stackpole	BM/Audio	Sept 9
Star Wars Insider Magazine #30	Dan Madsen (ed.)	FC	Sept 20
The Official Star Wars	Stephen Sansweet	BL	Sept
Star Wars Adventure Journal #11	Peter Schweighofer (ed.)	WEG	Sept mid

ROACHES IN THE BONEYARD

by
BENN RAY


Although it may not seem like it, Hart Fisher and his Boneyard Press burst on the scene 5 years ago in that time has been on many TV and radio talk shows concerning the controversial adult nature of some of his comics. Last year he received criticism and applause at the San Diego ComicCon for printing and selling a lot of T-shirts with the a very controversal statement about Marvel Comics printed across the front in nice bold letters. For a publisher so gifted with the ability to stir up controversy, Hart has found the last 5 years to be a struggle, one he vows to continue. So, welcome to the 5 Years of Pain Anniversary it might hurt a little b t, but you may discover that you like it
BONEYARD PRESS

5 YEARS OF PAIN

Boneyard Press is currently celebrating their 5 Years of Pain Anniversary. And as th name of the anniversary suggests, those 5 years haven't exactly been easy. Over these past 5 years, publisher Hart Fisher has been fighting against circumstances that would've crushed other publishers, "I came out right after the black and white glut, so I had to deal with that and prove that I wasn't just another fly-by-night **Teenage Mutant Ninja Turtles** rip off company."

That wasn't the only obstacle to overcome, however, as some other problems faced by Boneyard Press, according to Fisher, were "retailer apathy and dealing with getting the attention of the fans. I you're looking through a distribution catalogue and you don't have any artwork screaming out at you, you really don't stop and take a loo to see who this company is. Something else that's been real problemati is the price of conventions. It's skyrocketed to the point where it's almost impossible for me to go. The price for San Diego is outrageous, just outra geous." He continues, "Also, once, a printer went ahead and printed twice the print run I needed and then billed me without calling to find out what I wanted as my print run. I've had several law suits, death threats via the phone and via the mail, all sorts of things." Yet Hart and Boneyard perservere.

Actually, considering the obstacles he's had to overcome, you'd think his company could survive a global thermonuclear attack, "There's been a different tidal wave just about every year in this business that causes peo ple to scream 'Oh, the sky is falling!' One year was the big superhero glut where they had all the different universes coming out. All the guys I know were saying 'Hart, I don't think you're going to last this summer.' I've always told people that I'm a roach an I'll survive the nuclear winter of the comic book industry. I'll be around a long time. Mo people failed and I've been weathering the storm pretty well."

With his "banging the shoe on the desk yelling 'We will bury you'" attitude, why is Boneyard bigger? Hart explains, "A lot of it has to do with retailer apathy and gettin distributors to work with you. Since you don't spend a lot of money, you're not a high priority on their list of people to push, especially if you're doing alternative material that is sometimes a little risky. Boneyard Press has definitely been know for the alternative high scare factor, and sometimes retailers and distributors don't want to get behind that. I've had problems where retailers don't want ti carry the books after they get them, and I've had problems with every distri utor. It's a problem when stores are afraid that carrying your product becau it could get them thrown in jail. But at the same time I can understand the concern because no one really has the money for any kind of long, drawn out court battle and nobody wants to go to jail over this stuff. I've done many high profile projects that a lot of stores think that's all Boneyard does, so I have to fight that image."

IMAGE PROBLEMS

Although it hasn't been immediately recognized, Boneyard has been struggling to get out from under the Bad Boy Publisher of Comics image. As Hart explains, "We published a book for children, we've done a Western and now we've got this book,

Babylon Crush, that has no 'F' word in it. That's a big deal for us here at Boneyard since it's my favorite word to use both in conversation and in scripting. **Babylon Crush** doesn't have any nudity in it, yet I still see it displayed in the adults only section, even though it's not. I have to tell retailers, 'Guys, there's no nudity in this,' and they're like finally,' and I say 'There's no real gore in there either.' And then I look over at **Razor** on the racks, and I think 'What're you guys doing to me here?'"

But it's not just nudity and gore that have made people cautious about Boneyard. According to Hart, "One of the things that surprised me is the amount of hostility people have towards somebody who puts the F word in their comic book. I really thought that was kind of interesting. I talked to a store and their position was, 'I can't put that on a shelf, that's got the 'F' word in it every other word.' I'm thinking, 'That's how I talk, how all the people I know talk and that's how you talk pal, and I put it in a comic and you're freaking out?!' It's really funny the things that people will get on you about when you ask them why they don't order books."

BREAKING THE STEREOTYPE

So in order to break out of the stereotype, and also to celebrate Boneyard's 5 year anniversary, Hart is pulling out the stops. "We've got an incredible list of artists doing pin-ups. We're getting some incredible work out of these guys. I don't like pin-ups very much and then I look at this stuff and I get excited. It's exciting as hell to see what's coming in. It's been incredible. We're doing posters, we're going to be doing a contest in the book. I'm getting ready to start up a Boneyard Press Fan Club, which I've been on for five years. I'm going to launch it with **The Five Years of Pain** book, and we're doing special editions."

Some of the books already coming out as part of the celebration are **Crime Pays** and **Vampire's Lust**. "We've adapted the **Vampire's Lust** trading card set into a comic book. It's written by William Baker, who's done some work for CFD, with art by Kurt VanWarmer and covers by Greg Loudon. It's a three-issue miniseries that's on a monthly schedule. On the back of the comic book we've printed photographs that we're not using in trading card sets. We've also done some special editions of the book."

Hart's favorite current project, however, is **Crime Pays**. "It's an all new crime anthology that we've started doing. John Hebert, who did **Wolverine** for Marvel and a lot of work for the other guys, is doing a story. Duncan Rouleau, one of the old Boneyard guys who went on to work at Image, is also doing some stuff."

BACK TO ADULTS ONLY

The Five Years of Pain celebration doesn't just stop at the all ages comics though. "I've turned humor on to our adults-only title called **True Sin**, which is all true tales of sexual misadventure." And the revealing thing about **True Sin** is that it's all autobiographical, which is impressive in its own way. Hart confesses that the book concerns "things that have happened to me, my brother or my group of friends. Issue #3 has quite possibly the most embarrassing story you will see about a comics creator ever in print. It is embarrassing. It involves a bet gone horribly wrong, and it involves me. Believe me, you would not see any other publisher printing this one, but I'm kind of kooky."

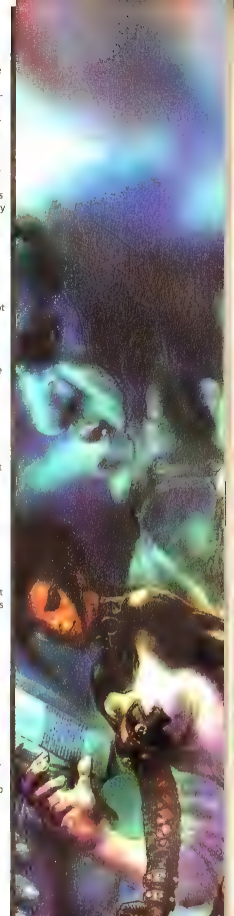
Yet if you ask Hart why even bother to put out adult books if people are going to assume all Boneyard Press books are adult, he's quick to defend them. "Because that's what I do, I publish for the adult reader. A lot of people are disturbed by the things that Boneyard Press puts out because we deal with real topics. We deal with emotionally prickly matters that get under your skin. When I deal with an adult topic, it's because it's something a kid wouldn't understand."

HEY, KIDS, COMICS!

And where do the kids enter into the equation of the current comic market place? Hart believes that "kids just aren't buying comics like they used to, they're just not doing it. People who say there are no comics for kids are full of it. There's **Archie**, there are all the same comics that I used to read when I was a boy. I started reading **Archie** and **Richie Rich**, they were the only books I read and they're still there, all the Disney books are still there for kids. So there's plenty of product for children, the thing is you need to make comics available for them as they become adults. That's what has gone on in Japan and Europe, and that's what we need to do over here. What it comes down to is retailers really have to understand and learn that if they're going to survive, they need to bring in the adult market because adults have the jobs and the credit cards and they are the ones that come in to spend the real money."

5 MORE YEARS

So for Hart Fisher and Boneyard Press, it's another five year hike to build on the readership they have. "We're sticking with a really thin group of titles and I'm just going to push those. We're sticking with a core group of **True Sin**, **Flowers on the Razor Wire**, **Babylon Crush** and **Crime Pays**. Those are our regular ongoing titles, they're going to be regular and they're going to contain good art and a good story." He also vows, "I've lasted five years, I'm going to last five more. I'm going to be around until the end of the business. I'm not going anywhere, I love comics." ■



toys

STAR TREK'S NEWEST ENGAGEMENT

By now, you should be well aware of the latest ***Star Trek*** line. And, in case you haven't noticed, the **Tasha Yar** is being packed without the limited edition sticker, as the sticker was essentially a beacon to everyone within a mile of the toy aisle to grab that figure. However, keep in mind that, though the **Tasha Yar** will still be limited to only 1,701 figures, **Barclay** will be produced in higher numbers, reportedly 3,000. Though we're still about a month or two from seeing him on the shelves, there is something else to look out for. Reports have been flooding in concerning variations in the color of **Jem Hadar's** weapons and accessories. No word yet on which color is the rarest though, so you may want to pick up one of each just to be on the safe side.

SPEND THE SUMMER WITH SPAWN

In the first Summer release of **Spawn** toys, McFarlane has gone all out to bring some extremely detailed figures to the shelves. With the current **Wetworks** series flying off the shelves, you can bet that these new **Spawn** figures will be grabbed up just as quickly. While there's still no word on **Wetworks** repaints, here's a look at some of the new **Spawn** line. Hitting stores in August, it includes **Nuclear Spawn**, **Tremor II**, **Vandalizer**, **Widow Maker**, **Viking Spawn**, and **Overtkill II**. And don't foget to look out for the first 2 **Spawn** 12" figures, they should be in stores any second.

From the new Spawn assortment (l to r) Widowmaker, Nuclear Spawn, & Tremor.

FIND THE X-MEN IN THE DARK

With a concept that hasn't been tried recently, Toy Biz has released action figures with light-up weapons. On shelves right now are **X-Men** with accessories that don't just glow in the dark, but actually light up when activated, somewhat in the way that their **Pheonix** figure works. Not on shelves just yet, however, is the **Psylocke** figure, who's being held back, like **Gambit** was from the **Age of Apocalypse** series earlier this year. It's been speculated that these figures could appear as exclusives in certain stores or simply show up in later assortments. Also out now are the new **Generation X** figures, with no word on whether all five figures are actually showing up in cases. All of this, coupled with **Medussa** appearing in only 1 out of every 4 or 5 cases of recent **Fantastic Four** shipments makes one wonder just what's going on here.

INDEPENDENCE DAY ACTION

They've been on the shelves for a bit now, but already we're starting to see a second wave of figures, sudden collector interest, and a lack of certain figures. Yes, we're talking about the **ID-4** action figure line, which premiered in June in toy stores across the country. Interest in these figures at that time was luke-warm, as the movie had yet to come out and the figures were a little on the pricey side. But now that the movie's opened to strong sales and new figures are hitting shelves, more and more collectors are getting into this line. The rumor from Trendmasters, the line's manufacturer, has been that the large alien figures that are out there are it, and if you missed out on those, the secondary market prices are already zooming up. So keep an eye out to the local stores for the **Supreme Commander**, **Science Officer**, **Shocktrooper**, and **Attacker Pilot**.

From the new film Independence Day, the Science Officer (1) & Su preme Commander (2).

THE TICK CROSSES THE NORTHERN BORDER

Many people have been reporting first series **Tick** figures turning up in stores near them, including the much sought after **Die Fledermaus** and **Man-Eating Cow**. Thing is, while these truly are first series figures, they aren't on American cards. The easiest way to tell the difference, besides looking for the French language on the back, is checking the company logo in the top, right hand corner of the card. If it says Irwin instead of Bandai, you've got the Canadian card. When ordering **Tick** figures by mail, be sure to ask the dealer specifically which company made the figures you're interested in since the Canadian cards, as with most toy lines, bring only a little more than half the American cards.

Toy Biz's new Fantastic Four line features Terrax, Galactus, Psycho-Man and Blastaar as the villains.

MARKET REPORT

by James Bullock

Mool It's the Tick's Man-eating Cow.

RECENT TOYS

BANDAI

The **Tick** figures are starting to show up in greater quantity as cases which have been held up in warehouses north of the border trickle into the stores. As a result, all figures are down quite a bit, including the talking figures ($15 each), **Man-Eating Cow** ($60), and **Die Fledermaus** ($50). These may drop even further if the figures don't stop showing up.

KENNER

This past month was a bad one for the after-market. Suffering the greatest was the ***Star Wars POTF2*** line. Since the release of the ***Shadows of the Empire*** line has been pushed back a few months, Kenner has been re-releasing everyone! Yes, this includes **Leia** and **Lando**, and these figures are starting to show up everywhere. Although they are still limited to 1 or 2 per case, the cases are out there and people are dumping these two figures. Scalpers who demanded $60 and up for **Leia** and $40-$45 for **Lando** are hurting now as **Landos** collect dust at $20 and **Leias** are slow at $25. The only good news for collectors is that, although **Obi-Wan** is in the new assortment, he's finally been given a short saber as has the original **Luke**. Most likely, then, the **Luke** and **Ben** with short sabers will not be found in long bubbles (see last issue for complete saber/bubble clarification). The short saber in long bubble phenomenon was a temporary one during the saber size transition and is my pick for the future tough version to find. But, since the variation report last issue, something new (of course) has been revealed. There are now THREE saber length versions. The sabers in **Darth Vader**, **Luke X-Wing** and **Luke Dagobah** now exist in three different sizes. There is the original long version, the short version and now and even shorter version by about 1/4". The two short versions have been found both in long and short bubbles. The short bubble is exactly the length of the medium saber. So, you know you have the shortest version if the saber tip is about 1/4" from the short bubble top. Otherwise, you'll have to get them all and compare! As far as **Luke** and **Ben**, these two are only now being released with short sabers in short bubbles.

As for prices, the re-releases have seriously damaged the collectible/investment credibility of the line. **Leias** and **Landos** are down the most, from $40 and $25 to $25 and $15 respectively. As stated before, expect this to drop even more. **Stormtroopers**, which were picking up, are back down to $9. The only figures picking up interest are the new short saber **Luke** and **Ben** ($10-$12 each), and the first series versions with the long sabers. Long saber **Luke Tatooines** are up to $15-$17. Long saber **Ben's** are up to $35 on the first card and $20 on the second. Also, half-circle **Boba Fetts** are up a bit to $25. Everything else is down to around retail. The **Speederbikes** have finally started hitting in the proper quantities, bringing the price back down to slightly above retail ($15-$20). Rumors that the bikes were pulled entirely have changed into rumors that they will either be shipping without the window and/or without the **Biker Scout**. We'll see. Remember many issues ago when I said that the **Combat Belt Batman** would one day be great? Well it is! This figure now gets $15-$20 and it's climbing! Also super tough and getting tougher is the **Penguin** ($80), the **Riddler** ($40) and **Catwoman** ($25-$30). All other villians are selling well without a climb in price. Even Euro-carded figures are doing better, except at about half the value of their US counterparts. The only figure which has dropped is the regular series **Joker** ($10) which seems to be showing up in greater quantities. Also, there are still a few **Batmobiles** to be found at retail. These should be a decent investment. **The Robin Dragster** is still one of the best toys of the decade. Recent MIB sales include one sale for $600 cash and another for $100 cash and $700 trade. It's not going anywhere but up.

MCFARLANE

Wetworks assortment 2 is out and, so far, it's a hit! **Blood Queen** and **Pilgrim** are already getting $20 each. The figures, as usual, look terrific, and the purple card design is a lot more appealing. Also, in a stroke of marketing intelligence, McFarlane Toys decided to change many names rather than using versions of the originals, as was reported previously in **FAN**. In my opinion, this assortment is the best of the McFarlane lines yet.

PLAYMATES

Star Trek has been hurting as the backlash to the **1701** series begins to hit home. The after market value of the big figures has dropped quite a bit. **Picard**, previously demanding up to $1000, now gets $600 if you're lucky. **Tasha** hit at $400 and hasn't climbed much since. Perfect **Barclay** to be even less since almost twice as many of him are being released. One figure which is climbing, though, is the mail-in Sisko available only by buying the Sega Genesis **DS9** game. Although he's a rather plain figure with no accessories, he's turning out to be tough, getting up to $75. Watch out for this one.

NOT-SO-RECENT TOYS

HASBRO

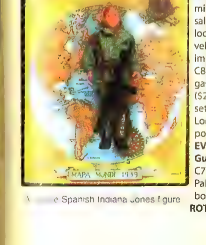
Transformers are still way-hot, with sealed boxed items and loose complete pieces selling the fastest. Sales of loose complete NM fig are now have been insane, including **Skywarp** ($50), **Starscream** ($40-$45) **Kup** ($30), **Ramjet** ($50!!!), **Scorponok** ($50), **Dirge** ($15), **Ramjet** ($20), **Hot Rod** ($45), **Wreck-Gar** ($24), **Megatron** ($45), **Trailbreaker** ($45!!!), **Inferno** ($25), **Swoop** ($55), **Slag** ($20), **Hound** ($26), **Sludge** ($15) and a whole mess of mini-cars at $6-$8 each. The **Ramjet**. Skywarp, and **Trailbreaker** prices were from an auction, so they are exceptionally high. Boxed pieces are becoming more and more scarce as collections are being bought up by the constantly increasing fan base. Figures which have the box but not the bubble or styrofoam inserts which suspend them in the window of the box are very slowly since they lack the attractiveness and display ability of the bubbled and inserted pieces. A few collectors demand sealed pieces and usually pay a premium for them, but pieces on open bubbles or in open boxes which still have the styrofoam are the favorite pieces since they still appear sealed from the outside even though the toys can actually be removed and played with. Some collectors demand that the stickers be unapplied, but it's not a requirement in general so long as those which are applied were done so nicely. Anyway, enough with the overview, back to some prices: (All are NM and complete on open boxes with inserts, unless noted) **Jetfire** C7 ($100), **Jetfire** C8+ ($300), **Grimlock** C8 ($40), **Springer** C9+ ($70), **Hot Rod** C9+ ($90.), **Target Master Hot Rod** C8+ SEALED! ($250), **Devastator** C9+ sealed ($200), **Superion** C10 stickers unapplied ($250). **Omega Supreme** C9 stickers unapplied ($100), **Barrage** C8 sealed ($70), **Chop Shop** C8 sealed ($70), **Galvatron** C9 ($80), **Shockwave** C7 ($70), and several boxed **Autobot** cars (**Wheeljack**, **Ratchet**, **Mirage**, **Jazz** etc.) in C9+ boxes ($60-$70 each)! Carded sales include **Goldbug** C9 ($50), three **Constructicons** at $13 each, **Runamuk** C9 ($20) and an open **Runabout** ($15).

G.I. **Joe** sales have been picking up, especially loose complete figures with file cards. Although the file card is not necessary for a piece to sell, it certainly helps (as do the tech-specs for **Transformers**)! Loose complete sales include **82 Snake-Eyes** ($25), **Hooded Cobra Commander** ($35), **82 Cobra Commander** ($55), 82 **Scarlett** ($28), and **Tomax** and **Xamot** ($30 together). Prices on the **Target Joe**s have finally settled down to around $30 each on average. With all the excitement building up over the new 12" releases, collectors are saving up so that the **30th Ann/Target Joe** scenario doesn't play itself out again.

Nightmare Before Christmas has been a consistently great after-market line, with a cult fan following that was boosted by *James and the Giant Peach*. Figure sales include loose **Santa** ($50), **Mayor** MOC ($50), **Behemoth** MOC ($35), **Sally** 12" loose ($100), **Applause Jack** in coffin ($200) and **Sally** in coffin without banner ($250). This line should continue to do well as the figures are getting scarcer and scarcer.

KENNER & MATTEL SUPER HEROES

Super Powers loose figures have been doing extraordinarily well. While there are no noteworthy sales over last month, the pace of sales has picked up significantly. Incomplete figures, however, hardly ever sell. **Green Arrow** has climbed to almost $30 complete due to the impossibility of finding him with both arrows. Also, the **Super Amigos Cyborg** has dropped again to $35-$40. These are everywhere now. **Secret Wars** has been doing well, though not as well as **SP**. Carded figure sales include **Wolvie with silver claws** C9+ ($45), **Black Spidey** C9+ ($65) and **Hobgoblin** C8+ ($50).



A rare Spanish Indiana Jones figure

NOT-AT-ALL RECENT TOYS

KENNER

Star Wars leads this category for about the millionth straight month. Carded figure sales, while decent, have been replaced by loose figures and accessory sales. The loose vehicle and playset sales were the most impressive area, including **Snowspeeder** C8+ comp ($40), **Rebel Transport** missing gas mask C8 ($30), **AT-ST** C9 comp ($25), **Dewback** (surprisingly rare) C8 ($28), **Taun-Taun** C10 ($20), **Wampa** C7 ($15), **X-Wing Battle Damaged** C9 missing one gun ($30), **Turret and Probot** set C9 ($30), **Dagobah** missing branch C8 ($25) and a C8 **Imperial Shuttle** complete ($125). Loose figure sales include **12" Luke**, **Leia** and **Han** with no accessories ($15 each), **R2-D2** with pop-up saber ($75), **Amanaman** with staff ($80), **Yak Face** ($125), **Luke Stormtrooper** ($125), **EV-9D9** ($60), **Han** with small head ($26), **Luke Bespin** ($16), **Anakin** ($30) and **Imperial Gunner** fresh-off-a-card-looking ($65)! Boxed item sales include **Darth Vader Tie Fighter** NM in C7 box ($70), **AT-AT** with no insert ($160). **Imperial Shuttle** C9 box ($250), **Rebel Transport** C9 Palitoy box ($150), **ROTJ AT-ST** no insert ($45), **A-Wing** C8 box ($575) and **Tatooine Skiff** C7 box ($500). Carded figure sales include **POTF Teebo** C6 ($50), **ROTJ Yoda** C9+ unpunched ($50), **ROTJ Hoth Stormtrooper** C7 ($28), **ROTJ Royal Guard** C6+ ($25), **C-3PO** with rem. limbs C8

($30), **R2-D2** with sensorscope C9 I unpunched ($30), **ROTJ AT-AT Commander** C8+ ($28), and **ROTJ Lando** C7+ ($30).

Indiana Jones has been catching some additional popularity. Loose figures are doing surprisingly well: **Indy** ()$40, **Marion** ($60 with the monkey, $30 without) and **German Indy** ($25). The rare **Temple of Doom** series is climbing as well: **Indy** ($125) and the **Thugee** and **Mola Rom** MOC ($60 each). The Spanish versions of the **Indy** figures are super scarce and each demand $75-$125 MOC. Without names on the cards, these are known descriptively as **Indy** with snake, **Indy** with alligator, **Indy** with watch, etc.

KNICKERBOCKER

Lord of the Rings figures are experiencing far greater demand in response to stagnant supply. These figures are awesome and are ultra-rare MOC or loose. Recent sales include **Gollum** MOC C9+ unpunched ($55), **Ringwraith** loose complete ($100), **Ringwraith** with no stuff ($45), **Aragorn** MOC C7 ($150) and **Samwise** MOC C6 ($60).

TOP 10 NEW TOYS

10. LANDO CALRISSIAN ($15)
POTF2
These are showing up everywhere now as hoarders try to unload following news of the re-releases.

9. MAN-EATING COW ($60) & DIE FLEDERMAUS ($50)
THE TICK
These are starting to show up in left-over cases and price and demand are falling.

8. PRINCESS LEIA ($25)
POTF2
She's being re-released so prices are calming.

7. LUKE SKYWALKER w/ long saber ($15)
POTF2
He's just now being released with the short saber and people who neglected the first version are looking for it.

6. SPEEDERBIKE ($15-$20)
POTF2
Although these are being released in decent numbers now, they're still in high demand on the after-market.

5. OBI-WAN w/ head-shot card ($30)
POTF2
The first version is the most demanded piece in the line so far.

4. Mail-away SISKO ($60-$70)
STTNG
The Sega Genesis give-away is turning out to be tough and completionists need him.

3. PENGUIN ($75-$80)
BATMAN, TAS
This figure is way tough and has climbed from $45 in the past few months.

2. TASHA YAR from Yesterday's Enterprise ($400-$500)
STTNG
She's out and all Trek collectors need her, as well as all the female figure collectors.

1. TAPESTRY PICARD ($450-$700)
STTNG
People fed up with the scarcity are paying less, but he's still in top demand.

MEGO

Mego's are super hot with loose complete figures still leading the way. Sales include **Romulan** C9 no hat ($400), **Andorian** C9+ gorgeous ($375), **Talos** C8 ($130), **Mugato** C9 ($160) and **Wondergirl** C9+ ($130). Really clean, nice figures of the common variety sell well also: **Mr. Mxyzptlk** ($30), **Spidey** ($25) and **Thing** ($25). **Captain America** is tough to find loose with the star intact and with a clean shield, so he demands $40. All figures with nice chest decals get top dollar, especially **Shazam** who's gone up to $55-$60 loose and NM. ■

Mego's Thing on the loose.

ben's
geek corner
HOT WHEELS THOR VAN
1974
Mattel inc.
"That's right baby, you need a cut and I'm your driver man." That's one of my favorite pickup lines used on me ever. I'm from back in the days when converted vans were cool, comes third right after gods. Well, god actually. Thor. Next time cars are cool and fun collectibles for geek comic fans, this set of wheels definitely has some crossover interest. And you know, if this van's a-rockin, don't come a-knockin'. Aaawww yeah!

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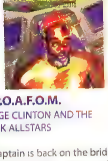


Psychotic Reactions

•songs from the overstreet® gift shop•

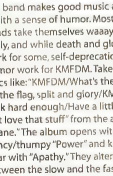
T.A.P.O.A.F.O.M.

GEORGE CLINTON AND THE P-FUNK ALLSTARS

EPIC

The Captain is back on the Bridge and the Mothership is returning to Earth for the first time in years. So just in case rap is starting to get a little stagnant, the P-Funk's back with a variety of tracks just waiting to be sampled into some phat jams. From The Red Hot Chili Peppers to Snoop Doggy Dogg to Prince, Clinton's band has formed a lot of the sounds currently popular (another way of saying that is that a lot of people have been ripping off the P-Funk for years and now the man is back to reclaim his rightful heritage). However, more than just a history lesson, this disc moves forward a genre that's been swimming in its own fluids, THE FUNK. It easily eradicates that disturbing video image of Clinton hangin' at a Dr. Dre party. Warning: just as the opening and closing track of TAPOAFOM states, "If Anybody Gets Funked Up (It's Gonna Be You)." And if you've never been funked up before, trust me, you've gotta try it.

—Benn Ray



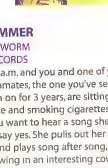
XTORT

KMFDM

WAX TRAX RECORDS

There's nothing not to like about KMFDM. Even if the industrial scene is not for you, this band makes good music and they do it with a sense of humor. Most industrial bands take themselves waaayyy too seriously, and while death and gloom may work for some, self-deprecation and humor work for KMFDM. Take a look at lyrics like: "KMFDM/What's the story/Sex on the flag, split and glory/KMFDM can't suck hard enough/Have a little more/you just love that stuff" from the aptly titled "Inane." The album opens with the dancy/thumpy "Power" and kicks into high gear with "Apathy." They alternate between the slow and the fast and there's not a bad track here. Part of the "new" sound for the album is the addition of former Ministry men, Chris Connelly and William Rieflin (vocals and drums), who fled the doom and gloom of the new Ministry for the fun and debauchery of KMFDM. Whatever their reasons, they make an excellent addition.

—Joseph P. Rybandt



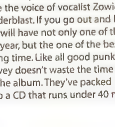
GLIMMER

GLO-WORM

K RECORDS

It's 2 a.m. and you and one of your female roommates, the one you've secretly had a crush on for 3 years, are sitting up drinking coffee and smoking cigarettes. She asks you if you want to hear a song she wrote and you say yes. She pulls out her acoustic guitar and plays song after song, occassionally throwing in an interesting cover. You don't really want to hear the songs, but you've got a crush on her, so what can you do?

—Benn Ray



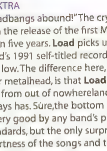
BLASTRONAUT

LEE HARVEY OSWALD

TOUCH & GO RECORDS

Imagine the 70's art rock scene fused with early 80's punk and you have the sound of Lee Harvey Oswald. Fuse the singing of David Bowie, Peter (Bauhaus) Murphy, and Richard (Psychedelic Furs) Butler and you have the voice of vocalist Zowie Fenderblast. If you go out and buy this disc, you will have not only one of the best discs this year, but the one of the best albums in a long time. Like all good punk rock, Lee Harvey doesn't waste the time they have on the album. They've packed 11 songs onto a CD that runs under 40 minutes. Each song rocks right into the next; some fast, like "Rocket 69,""Panic in Hanoi" (my favorite track), and "Morphodite," and some slower, "Surrender Earthlings" and "Easy Amplification." As much as I'd hate to see it but this could be the hit to catapult Lee Harvey to popularity among the "alterna-geeks" out there; frat boys wearing Green Day shirts, guzzling beer and air guitaring to "Panic in Hanoi." Even so, Lee Harvey's worth the attention.

—Joseph P. Rybandt



LOAD

METALLICA

ELEKTRA

"Headbangs abound!" The cry goes out with the release of the first Metallica studio CD in five years. **Load** picks up where the band's 1991 self-titled record left off, slow and low. The difference here, however my dear metalhead, is that **Load** doesn't kick you from out of nowhereland like Metallica always has. Sure, the bottom line is this CD is very good by any band's previously set standards, but the only surprise here is the shortness of the songs and the band's hair. A sleek sound *and* look are order of the day here folks. "Until It Sleeps" (AKA "Enter Sandman '96") could be the only time that surf-rock god Link Wray's twang riff is linked up next to a bottom-end metal riff that would leave Mr. Wray looking for his lost hairpiece. With "King Nothing," **Load's** best cut, James Hetfield leads the listener through a song that pulls in the power of the bombastic guitar riff that killed the puffy hair that made metal oh-so-bad in the mid-'80s. No slam here for this record other than it had a hard act to follow. That you Metallica for taking on the "Load" of being the leaders of a music fan base made up of 90% 16 year olds who are looking to give themselves neck braces by age 18. Thank you for taking on the "Load" of trying to impress the other 10% who are 30 year old CD critics. You've probably made the best compromise.

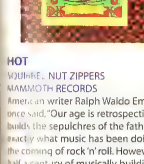
—S. Leonard Hedd

CRASH LANDING IN TEEN HEAVEN

SINCOLA
CAROLINE RECORDS

Although this band is neither as enticing as the first half of its name (Sin), nor as refreshing as the second half (Cola), they're more rock than a lot of the practitioners of the current chick-rock trend. No halter tops and bright red lipstick here, just a solid progression of songs that gets better the more you listen. While the chick-rock kamos remain divided, on the left the Patti Smith influenced (L7, Bikini Kill) and on the right the Blondie influenced (Elastica, No Doubt, Garbage), Sincola occasionally ventures out of the Smith camp on some quick search and destroy missions. Buzzing guitars, clever "take no crap" vocals, and a catchy backbeat. There's no need for absolution and there's no need for a diet beverage, Sincola rocks just the way it is.

—Benn Ray

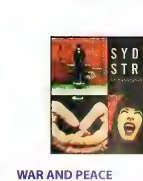


HOT

SQUIRREL NUT ZIPPERS
MAMMOTH RECORDS

American writer Ralph Waldo Emerson once said, "Our age is retrospective. It builds the sepulchres of the fathers." That's exactly what music has been doing since the coming of rock 'n' roll. However, after half a century of musically building tombs for older genres, there's no more fathers. Now we are at a point where we need to dust open those sepulchres and examine the bones within. And that's exactly what the North Carolina band does. Squirrel Nut Zippers tear down the sepulchres with their d x e land swing jazz. **Hot** is more solid than last year's **The Inevitable**, despite a few breaks in Katherine Whalen's screams. Bl ly Holiday-esque vocals. Mature, professional, well practiced, and relatively unique, the Zippers give CPR to contemporary music simply by not following current trends, despite the aged-genre tag (possibly because of it). Bonus: **Hot** also contains one of best inter-active CD-ROMs in space modern" music.

—Benn Ray

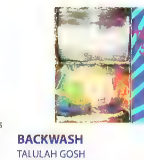


WAR AND PEACE

SYD STRAW
CAPRICORN RECORDS

According to Syd's liner notes, this record was recorded with some friends as something fun to do last summer, and I'd say it shows. The musicianship here is fantastic; Straw, Lou Whitney, and the Skeletons play a combination of folk, country, and pop with textures and harmonies full of variations that are broad enough to explore all three of those genres fully. And while there are some great solos throughout the CD, the strength of the band is in how well they all work together in every song. But the real highlight is Syd Straw, whose lyrics are the most painful reckonings of how people love, fall apart, and deal with life since Leonard Cohen was in his prime "Maybe you were just sitting there/hoping not to be noticed/that would be like ignoring the ocean," from "Almost As Blue" is typical of the surprising twists of phrase that pop up all over this one. Put it all together and there's reason to believe that, like Tolstoy's **War and Peace**, Straw's **War and Peace** is certain to be a classic.

—Christopher Woodward



BACKWASH

TALULAH GOSH
K RECORDS

The best way to describe this band's sound is to look at the reason why they broke up back in 1988, only 3 years after they got together: musical differences; each member wanted to pursue a different sound: hard-core punk rock, the Stooges, avante-garde noise, hip-hop, and disco. Unfortunately, it was these differences in sound that made this band, a '60s-esque girl rock group (containing some male members) with punk inclinations, so unique (that and the fact that this sound was going on in synthesizer-era England in the mid-'80s). Each song on this 25-track release blends at least 2 of these conflict ing influences to come up with a fresh, even by today's standards, slant.

—Benn Ray

THE SHORT SET

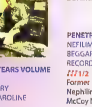
Sometimes exciting, some times not so exciting. Kinda like California

—SLH

½ Money better spent.
½ You could've done worse.
½½ Good choice, nothing to be embarrassed about.
½½½ You're definitely in the know.
½½½½ Play this for friends and they'll consider you a music guru.

PEST CONTROL
DEVILHEAD
LOOSEGROOVE/SONY
½½
Think middle American guys with loud instruments and almost-clever lyrics. No, it's not the Offspring, it's Devilhead, can't you tell?

—CW



THE EMI YEARS VOLUME 2: 1961
JOHN BARRY
SCAMP/CAROLINE RECORDS
½½½
This reissue of early music from the man who went on to score all those James Bond films is a perfect example of versatility balanced with a solid signature sound. Spy rock meets space age pop.

—BR

PENETRATION
NETLIM
BEGGARS BANQUET RECORDS LIMITED
½½½½
Former Fields of the Nephilim Goth guy Carl McCoy leads his new band in a faster, angrier direction. Only three songs, but a full-length is due soon

—JPR

"I WASN'T MADE FOR THESE TIMES" 7" single
THE BEACH BOYS
SUB POP
½½½
Hey, lookee here Mawl. It's one of them there grunge bands from Seattle! Actually, the Boys did it better thirty years ago than the Flaming Lips do now...but why is this on Sub Pop?

—SLH

PITT CREW
PITT CREW
FULL BLEED STUDIOS
½½½½
Pitt comic creator Dale Keown's band has a self indulgent 80's glam-metal sound that somehow in the 90s has developed a small sense of retro charm. However, judge this disc by it's cover

—BR

BEHEADED
BEDHEAD
TRANCE SYNDICATE
½½½
This album starts out slow and only gets slower. The sound phases between The Velvet Underground and Slint. Not for the suicidal.

—JPR

RUDE AWAKENING
PRONG
SPC RECORDS
½½½½
More of the same from **Prong**, but still a highly tenable combination of metal and industrial

—JN

FAITE'S GOT A DRIVER
CHAMBERLAIN
DOGHOUSE RECORDS
½½½½
With a vocalist that tries too hard to wail and your basic alterna-rock music, this band sounds a lot like U2 if U2 had come out of post-grunge Ohio.

—BR

TELEPHONO
SPOON
Matador
½½½½
John Croslin of the 80s Texas band Zeitgeist returns to produce a new pop act made for the 90s. Nice noise...mommy... Nice noise.

—SLH

STURDY
THE LEMONS
MERCURY
½½½
California chunka-chunk produced by some guys from another California chunka-chunk band, ALL.

All Hail Kingdom Come, Chromium Spawn Packs Lots Of Fun, Double Impact Is The Potion For A Case Of Marvel Motion

by Max Gottfried

Max accepts a plaque from baseball star, Rusty Staub

Topps Star Wars Collation Correction

The hot news from collectors and retailers nationwide is the less-than-accurate collation for Topps' **Star Wars Finest Trading Cards**. By implementing a new sorting system, many collation problems have occurred. Reports from across the nation have indicated a failure to complete one set from multiple boxes. Topps, recognizing the situation, has acted quickly with the news of a redemption program. Topps is exchanging common card duplicates with those of 'missing' common cards not found in display boxes. Here's the procedure:

1. Compile a list of missing cards by card number. You're limited to 25 cards per submission.
2. For each missing card listed, send a duplicate card.
3. Send this list with duplicate cards along with your name, mailing address and phone number to:

The Topps Company, Inc
401 York Ave
Duryea, PA 18642
Attn. Star Wars Finest

Don't hesitate, rebel leader, because this exchange is good only until September 1, 1996. Chase cards do not qualify under this program. If you have any questions, give them a call at 1-800-489-9149.

Spawn Returns To The Card Frontier

Turning the heat up a few degrees in August will be WildStorm's Spawn Chromium trading card set. Though originally scheduled for a 90 card edition, it has expanded to 99 cards to compensate for the overwhelming number of artists who wanted to draw Spawn cards. Card honcho Ted Adams simply doesn't have "no" in his vocabulary when it comes to those last minute additions. Part of the all-star, all-talent line-up includes Todd McFarlane (who else?), Jim Lee, Greg Capullo, Tony Daniel, Dale Keown, Adam Hughes, and Mike Allred. Subsets display some of Todd's favorite images of Spawn and a cover gallery from the Spawn/Violator, and Angela comics. Chase cards are of the motion variety with 9 featuring all-new art. The tough bonus card will be the full motion morph card. With Spawn on top of the comic and toy charts, an animated HBO series coming soon, and the popularity of the first card set, Spawn Chromium trading cards will be blazing hot this summer.

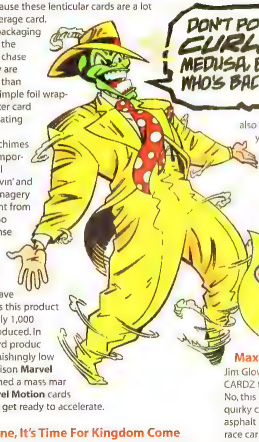
C'mon Everybody, Do The Marvel Motion

While many Fleer/SkyBox products reach a diversified market, **Marvel Motion** has the collector in mind. This Card Shark scooped everybody with the report of 3D multi-image lenticular cards showcasing Marvel's animated action characters a couple issues ago. Die hard collectors still refer to these as "flicker cards" but, times are changing. Conventional flickers contained two or three levels of motion. These babies use ten! Bonus cards are four of the **SkyMotion** variety (1:18) with up to 36 levels of action. That's like holding a movie in your hands!

This unique trading card line-up is slated only for the hobby market, which means you won't find this at Wal-Mart or similar stores. Comic/card stores are the only way of getting these cards. Also out of the ordinary is the fact tha

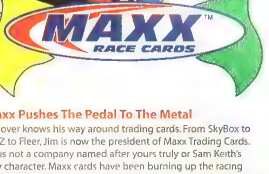
only two cards come in a pack for $4.99 each. The term "pack" is used loosely, because these lenticular cards are a lot thicker than the average card. The plastic blister packaging used will help hide the special **SkyMotion** chase cards because they are three times thicker than the regular cards. Simple foil wrapping would not deter card detectives from locating those bonuses.

Fleer's Matt Morra chimes in with two more important tidbits that will have collectors movin' and groovin'. First, the imagery was plucked straight from the TV animation. So you'll get a true sense of motion as Spider-Man leaps off the card and in your lap. Secondly, what card sharks have been demanding, is this product is super limited. Only 1,000 cases are being produced. In terms of Marvel card production this is an astonishingly low number. In comparison **Marvel Vision** which reached a mass market audience, **Marvel Motion** cards won't stand still, so get ready to accelerate.



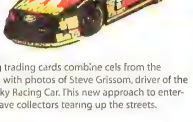
Dart Scares Up The Frighteners Cards

In conjuction with the new movie starring Michael J. Fox, Dart Flipcards has released a deluxe set of The Frighteners movie trading cards. At seven cards to a pack and the cards coming at you on 18-point mirror board, this should be one of the finer summer sets to arise. The 72-card set will also feature 6 gold-foil and 4 jumbo chase cards to further lure you in, and as it that wasn't enough, these little devils are going to be in limited quantities, with only 400 cases of 10 boxes each being made. Eeek!



Maxx Pushes The Pedal To The Metal

Jim Glover knows his way around trading cards. From SkyBox to CARDZ to Fleer, Jim is now the president of Maxx Trading Cards. No, this not a company named after yours truly or Sam Keith's quirky character. Maxx cards have been burning up the racing asphalt since 1988, as their area of expertise has been the NASCAR race car circuit. The inaugural release will be **Racing to Save Endangered Species**. A card series including information about endangered species with photos and quotes from NASCAR drivers dedicated to saving animals in peril. If this doesn't send your gauge into the red line, then how about a future card set featuring **The Mask Animated Series** Smokin'! **Wacky Racing** trading cards combine cels from the Hanna Barbera cartoon with photos of Steve Grissom, driver of the Cartoon Network's Wacky Racing Car. This new approach to entertainment cards could have collectors teaming up the streets.



Thy Will Be Done, It's Time For Kingdom Come

What was billed as the "comic event of the summer" is certainly living up to its promise. DC Comics' Elseworlds series, **Kingdom Come** is as beautiful to look at as it is fun to read. Fleer/SkyBox simply had to salute this monumental achievement with a card production of its own. Available through comic and card stores in mid August, **Kingdom Come Extra** expands on the original concepts. This includes additional plot and character developments not found in the comic books. Steve Charendoff, Fleer/SkyBox's Dracon of DC cards is convinced, "The fans of **Kingdom Come** will not have a complete story without these cards. We've taken the comic series one step further by personalizing these (new) characters, identifying them and explaining who they are since many of them are not named in the books. Basically we're offering juicy tidbits and behind-the scenes info for those fans who enjoy the work of Alex Ross and Mark Waid." Utilizing the oversize card format 90 basic cards will feature the watercolors of Alex Ross as well as commentary by Mr. Waid. 30 cards tell the story with the rest exploring key characters and their personal sagas. An insert set of 15 Sketch boards, one in every $1.99 pack, will feature Ross's original sketches. Three Kingdom Classics (1 in 9 packs) feature Ross's unique visualization of early classic DC covers such as **Action** #1, **Detective** #27, and **Wonder Woman** #1. In addition 3 mini-posters (1 in 9 packs) unfold into the three cover character murals used in the comic series. More bonuses? You've got'em. Original pieces and hand-signed autograph cards by the writer and artist are found one in 180 packs. Once again keeping number to a bare minimum, production is strictly limited to 20,000 numbered boxes. Wait too long and you may hear those dreaded words from your favorite card retailer, "Sorry, sold out!"

Two More Terrific Twosomes

Comic images must have a theme month going on. Examine the evidence:

-Two August card series releases
-Two independent comic features
-Two women featured in each of these properties

Firstly, Terry Moore's critically acclaimed series, **Strangers In Paradise**, finally gets its own trading card treatment. 90 full color cards highlight this Eisner-nominated book, featuring characters Francine and Katchoo. Art is plucked from the comic pages, along with nine new 'guest artist' paintings and nine new Moore pieces. Chase cards are in abundance, with 6 'Covers' chromium cards, a 3 card 'Covers' subset,

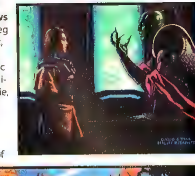
and 500 Terry Moore autographed cards. Don't forget that every display box has a bonus card shrink-wrapped to it as well. Comic Images' second release is slightly more adult oriented. **Double Impact**, by creator Ricky E. Carralero, bounces in with its own 90 card chromium edition. Sexy mercenaries China and Jazz manage to hold contortionist poses as they blast away bad guys. Guests artists Joe Quesada, Dark One, and Jason Pearson have contributed to the 6 MagnaChrome "Pin-ups" chase cards. Other bonus cards include a 3-OmniChrome subset, 500 Ricky Carralero autographs (on two different designs), and the display box exclusive D-CUP dynamite!

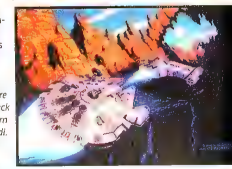
And Now Presenting The First Lady Of Fantastic Art

Why is it that all great women of notoriety have a single name. Madonna. Cher. Hilary. **Rowena** is no exception. Her artwork has graced the covers of fantasy writers Anne McCaffrey, and J.R.R Tolkien. Over her illustrious career, Rowena has been heaped with praise for her striking and magnificent paintings. Now captured for the first time in the chromium format will be a new 90 card series from FPG. These are Rowona's classic works as well as a number of paintings totally new to trading cards. Six chase cards are randomly inserted in this set which will be available to all in August.

Engage In Hyperdrive For Shadows

As previewed by the Card Shark, Topps continues the legend of *Star Wars* with **Shadows of the Empire**. Greg & Tim Hildebrandt, who painted the penultimate classic poster for the original *Star Wars* movie, strut their stuff in 100 cards. *Shadows of the Empire* is a new exciting chapter of the *Star Wars* legacy based on events taking place between *The Empire Strikes Back* and *Return Of the Jedi*. Besides the favorite cast of characters we know and love, a new ensemble of characters are introduced, including the evil Prince Xizor, heroic Dash Rendar, and the feisty Guri. This is a full-bleed, all-painted, all Hildebrandt, all-*Star Wars* spectacular. Three heavenly Tim & Greg subsets consist of: 6 vehicle cards that feature the cool new spacecraft and a hot-rod of an airspeeder called a swoop bike; 6 cards based on Bobba Fett's nastiness from Dark Horse's **Shadows** comic series; and 6 Dash Rendar cards linked to the Lucas Arts/Nintendo video game. Three levels of bonus cards will send you into orbit as 6 character cards are embossed and edged in gold, while 4 more character cards receive embossed foil and also have edges in gold. Asteroids are one thing, but watch out for that redemption card for an autographed **Hildebrandt MasterVisions** card. **Shadows of the Empire** will be ready for blast-off in September. ■





MARKET REPORT FROM THE SHARK TANK

Something is fishy at QVC. Shortly after their release, the cable television shopping channel offered an uncut sheet of **Star Wars Finest.** Limited to 250 sheets, they were briskly bought up by collectors at $250.00 each. Devoted card reporter, Christopher Chang (International Card Exchange) Brooklyn, NY), was one of those QVC customers. When his sheet of cards arrived damaged, Chris called the customer service department. QVC said to return the damaged item and he would be put on a waiting list when more StarWars sheets would become available. Stop the presses.

Didn't QVC state this was limited in number? If so, then how can they get more? Do you smell something? Card sharks, beware of that undertow when surfing those shopping channels.

Fleer/SkyBox's **Hunchback of Notre Dame** trading cards are fun-filled entertainment for kids of all ages. The variety of activity cards is a hoot and is a great way to introduce a new generation to the hobby. So is the little per pack pamphlet welcoming future card collecting guppies. **Hunchback of Notre Dame** is an extremely ambitious project with 48 different variations of packaging and format presented to the public. You read it right. 48 versions! Try and collect all of them and you'll be swinging from a bell tower, too.

What gets my vote for one of the best card sets of the year goes to Comic Images' **Supreme Collector Cards**. At first I thought 'Oh no, here comes the heaped on hype. Brother, was I ever wrong. This 90 all-MagnaChrome card series is a beauty, with cream-of-the-crop talent on a sturdy 18 point stock. Boris, Billy, Fucci, Linsner, Royo, Julie Bell, Olivia, The Hildebrandts, Frazetta, and Sorayama each have 10 cards to themselves. My box produced two 90 card sets and three of the nine chromium chase cards. The backs offer the artist's comments which are often insightful, except for Joe Linsner, who loves playing mind games. This is a 'must have' product for fans of quality art.

Another Comic Images release, **Conan: The Marvel Years**, is an exceptional product. They're all chromium Conan comic covers with a snazzy marbleized border. The backs feature a synopsis of the particular issue number with different line art. Not only did I get two complete sets, my box exploded with three of the six "King Conan" chase cards, one refractor card, one of three MagnaChrome cards and the ever elusive autographed Simon Bisley card. By Crom!

FLEER/SKYBOX TAKES OFF WITH STAR TREK: TOS CCG

by Steve Fritz

Fleer/SkyBox international invited yours truly to Philadelphia's Veteran's Stadium for the unveiling of its **Star Trek: The Original Series** collectible card game in June. Afterwards, we went at a balmy summer afternoon watching a baseball game between the Phillies and the Cubs, which the visiting team graciously lost to by committing two errors, 4-3.

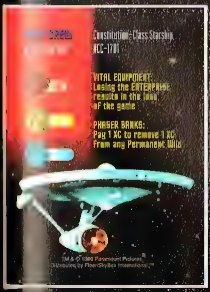
There are a number of major differences between F/SI's and Decipher's **Star Trek CCG**. First and foremost, Fleer's game reuses the cast of characters from the original series, including Kirk, Spock, Bones and the original starship Enterprise (which we'll call the Big Four from this point on). More importantly, all four cards representing those characters are very common, not ultra rare. Yes, there are rare cards—one suspects the rest of the Enterprise crew for instance—but this does throw out the nasty speculation possibility over those four cards.

More importantly as demo sessions proved out, the game mechanic itself is far superior to the other version. The Fleer game does NOT take forever to set up than actually playing one session does. The Big Four is the center of the table, places three "default" episode cards on the table for each player, and then goes at it.

Commanding Officer
INTERCEDE: Pay 1 IC to
of an Action; If
in this manner
© & © 1998 Paramount Pictures
Distributed by Fleer/SkyBox International™

The actual game involves players laying down the Episode cards and then trying to complete the mission on the cards with the crew at hand. The opposing player tries to stop the other player from completing the mission by throwing Challenge cards. The crew cards go up against the challenges. If the player beats the challenge, the opponent's cards go away. If the Challenge wins, the crew cards can either have nothing happen to them (except losing that challenge), be stunned or actually be killed. In fact, one of the biggest problems during the demo sessions is when we killed Kirk!

If the player manages to complete his or her mission in spite of the challenges, he scores what F/SI calls experience points. That's when an interesting kink is introduced to the game. Aside from the Big Four, players have the chance to keep the likes of Uhura, Scotty, Chekov, Sulu and other crew members to themselves. When the points are awarded, the player has the option of putting them on their own crew members or on the four shared cards. If the points go on the Big Four, the points are shared by BOTH players. The only way the player can keep them to himself or herself is to put them on their own crew members. The first player who racks up 25 points—both shared and personal—wins the game.



F/SI will be running demos of the games at major *Star Trek* gaming and comic conventions throughout the rest of the summer up to and including the games launch on August 14. In fact, Fleer will be sponsoring a major pre-release tournament at this year's Gen Con, hosted by Walter Koenig, who played Chekov. The winner of the Gen Con tourney will get a custom-made *Star Trek* chess set from the Highland Mint and $1,000 for his or her efforts.

The set features slightly over 300 cards, which aside from the Big Four will come in rare, uncommon, and common decolletages. They will be sold in 60-card starter decks (the only way to get the Big Four by the way) and 15-card booster packs in August. ■

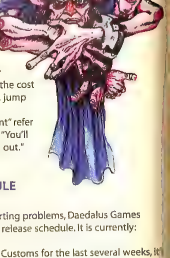
YOU WANNA PLAY GAMES?

by Steve Fritz

ARCADIA CREATOR TELLS ALL.

The revolutionary new White Wolf card game, **Arcadia: The Wyld Hunt**, promises to take card games to a new level. Mike Tinney, White Wolf's card project developer, recently explained to us his take on this new project. According to Mike, "**Arcadia** is a high-fantasy game where players take the role of a character and develop. The entire game is card-based, simple to learn but difficult to master, and a unique experience each time you play."

As for how you'll be able to find **Arcadia** in stores, Mike reveals, "**Arcadia** will be available in booster pack style only: Story packs and Character packs." White Wolf, as Mike told us, is deliberately setting it up so that all you need to do to begin playing is buy one of each type of pack, which means for around five dollars, far below the cost of most starter decks, you can jump right into **Arcadia**.



And what does "The Wyld Hunt" refer to? "It's a secret," Mike replies. "You'll have to play the game to find out."

DECIPHER SAYS THANKS

As a way of saying thanks for all the support of the ***Star Wars*** **CCG**, Decipher has created a new limited edition set of 11 cards to be distributed free at retail stores. The set includes Luke's T-16 Skyhopper, a Rebel Base Navigation Chart, Han Solo, Princess Leia and more. In order to discourage greedy little gamers from taking multiple packs, and therefore not leaving enough for other kids (and you know who you are), these Jedi Packs will only be given out with the purchase of of a Starter Set, and it's limited to 1 per customer. The Jedi Packs should already be hitting stores near you.

THE FIRST HERESY EXPANSION

Last Unicorn's **Heresy** has some of the most beautiful cards in the business these days. They also have one of the most intriguing games out there for those who like a complex but absorbing time. The game is set in a world where mad genius Dameon Wu's experiments on the future form of the Internet, the Matrix, go completely out of control. The Matrix brings Heaven crashing down on the world and opens the gates of Pandemonium. Not only does the world now look like a place too scary for even Mad Max and the Terminator, but it has all the hosts of heaven and their counterparts running around all trying to reopen the gates of the Hereafter. Making matters worse is that the angels don't think too much of each other, with the archangel Michael and Sammael doing their damnedest to destroy each other.

With that kind of backdrop, you can imagine why anyone who starts playing the game rapidly becomes addicted to it. Now Last Unicorn is setting the stage for their first expansion, **Project Demiurge**, which explains how Wu brought the Apocalypse down on our heads.

The set consists of 90 cards (12 cards per pack), with the likes of Mike Kaluta, Tim Bradstreet, Hannibal King, Karl Waller and Craig Hamilton contributing art. More potent characters, such as Michael and Sammael, will grace the game as well. Should be some serious fun.

Last Unicorn is also doing a second edition of its other hit game, **Aria**. A 1994 nominee for an Origins Award for best RPG of the year, **Aria** utilizes co-operative storytelling as its main ingredient. Gamers can take this artifice to build their own universes from the mundane (dueling families) to the immensely epic (the history of nations).

The two books which form the base of the game, **Worlds** and **Role-Playing**, might seem immense at 336 and 528 pages respectively, but the artwork is incredible and the writing will hook you and not let go.

Both books feature new art by Michael Kaluta.

SHADOWFIST SCHEDULE REVISED

Due to production and importing problems, Daedalus Games revised its entire **Shadowfist** release schedule. It is currently:

FENG SHUI RPG: Held up by Customs for the last several weeks, it's currently being shipped to your favorite gaming store. The first supplement to **Feng Shui**, "Marked For Death," is slated to ship July-August. A second supplement, "Back For Seconds," should ship a month after. The book contains some of Robin Laws' tightest writing yet, as well as some incredible art from Hannibal King and others.

FLASHPOINT EXPANSION SET: Due to problems with a printer, the **Flashpoint** expansion CCG set was delayed. It is now slated for a June/July release. **Flashpoint** will be sold in Daedalus' new packaging format that carries approximately half the cards of past **Shadowfist** sets. This format is designed to take some of the financial pressure off retailers.

THRONE WAR STANDALONE SET: The next expansion of **Shadowfist** can stand on its own as well as be compatible with the already existing game. As a standalone, **Throne Wars** will be sold in both booster packs AND starter decks. **Throne Wars** will also be sold in the new half-box package for all formats.

The **Throne War** package has some interesting side notes to it. The starter decks will contain a number of cards that were previously available in the **Shadowfist**, **Netherworlds** and **Flashpoint** sets. These are cards most players would find essential to play a **Throne**

War only game, however the 8-card boosters will contain cards that are from the expansion set only.
Throne War is now slated for late summer/early fall release, and it also includes a revised rule book.

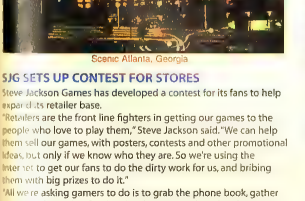
SHADOWFIST PLAYERS GUIDE: It wouldn't be a CCG without a players guide, eh? The **Shadowfist** guide ships later in the fall, after **Throne War.** In the meantime, info cards will be inserted in the card packs, beginning with **Flashpoint**.

COMBAT IN KOWLOON & SECOND EDITION: The **Combat In Kowloon** expansion set (sold both in starter decks and booster packs) is slated for winter release. The Second Edition of the card game is slated for sometime next year.

MAYFAIR JULY SCHEDULE

The following is the July release schedule of Mayfair Games:

Steel Deep—The first of three **Underground** RPG expansions slated for this year takes place in underground cities on the Moon. 128 pages.
Atlanta Sim City Deck -The third 120-card expansion deck of **Sim City** focuses on the highlights of the city of Atlanta, including the World of COKE, the CNN HQ, Carter Presidential Library and (appropriate for gamers) the Center for Disease Control. Completely compatible with all other **Sim City** cards.
Modern Art—Players test their ability to buy and sell art both through auction and privately in another European award winning board game created by Hans Im Gluck.
Streetcar—Try to build a public transport line through New Orleans. Board game.
Settlers of Catan—Board game which has players build medieval village.


Scene: Atlanta, Georgia

SJG SETS UP CONTEST FOR STORES

Steve Jackson Games has developed a contest for its fans to help expand its retailer base.
"Retailers are the front line fighters in getting our games to the people who love to play them," Steve Jackson said. "We can help them sell our games, with posters, contests and other promotional ideas, but only if we know who they are. So we're using the Internet to get our fans to do the dirty work for us, and bribing them with big prizes to do it."
"All we're asking gamers to do is grab the phone book, gather contact information for their local game retailers, then log onto our web site and pass it along. Any store that sells our kind of games—even if they are mainly a hobby or comic shop—is OK with us. Each verified entry is worth another chance in our prize drawing. The grand prize is $523 worth of Steve Jackson Games products. Other prizes include **INWO** Limited Edition complete sets, **Assassins** complete sets, themed **GURPS** campaign sets, books, boxed games, t-shirts, **Pyramid** subscriptions, and a whole lot more!"
For complete rules on this contest, the URL of the SJG Web site is: http:// www.io.com/sjgames/contest/

WOTC CROWNS PRO TOUR WINNERS

Wizards of the Coast officially crowned Shawn Regnier and Max Szlagor as their second set of Pro Tour champions. Regnier, a 27 year-old hobby store owner from New Hampshire, beat Thomas Guevin to claim the Seniors grand prize of $17,000 (Guevin got $10,000 for coming in second). The Illinois native Szlager came in first in the Juniors and got a $8,500 scholarship for his efforts.
"The final match was really exciting. Both of us fought until the last play," said **Regnier.** "I can't tell you how great it feels to be rewarded for something you love to do."
The competition was held in Long Beach, California the weekend of May 4-5.
The next sites of the Pro Tour will be:

LOCATION	DATE	PURSE
Seattle, Washington	August 17-18	200,000
Atlanta, Georgia	September	205,000
Dallas, Texas	November	250,000

WOTC ANNOUNCES BATTLETECH CCG

Wizards of the Coast started giving out information on its next collectible card game, **BattleTech.** The game, based on a board game which is based on an anime series, involves 31st Century walking tanks with human pilots inside them. The future world revolves around a number of family clans and the soldiers who defend them.
The game will feature Battle Mechs, Stars, various forms of infantry and a number of the major characters. Players represent various clan leaders sending their armies against other players' armies. No news yet whether this game is multi-player or two-player only.
The game is slated to ship in November and features approximately 300 cards. Starter decks ($8.95 or $9.95 SRP each) will have 60 cards and come in 10-pack display boxes. Booster packs ($2.95 SRP) will have 15 cards and come in 36-pack boxes.
More info on **BattleTech** is expected in the future.

DO YOU HAVE PROTECTION?

You've got the cards, you've played the cards, you've lost some cards, you've won some cards, but how do you protect them? Well the #1 manufacturer of card protection and storage (Rembrandt) and the #1 designer and manufacturer of CCGs (Wizards of the Coast) have teamed up to solve this little problem. Over the next few months look for **Magic**-logoed Deck Protectors, sleeves that protect individual cards while allowing for regular game play; Deck Byndr's, storage units that protect individual cards while providing a safe and stable playing surface; storage albums for complete sets of **Magic: The Gathering**; and other new products. So, from now on be sure if you wanna play, you have protection.

Wizards
OF THE COAST

Welcome to Arcadia, the land of living dreams. Here, amid the splendor of the Fae, a great Darkening has covered the land. But the quest to restore Arcadia to its glory, many will perish—some will become heroes—and one will achieve the station of Knight of the Realm.

In Arcadia: The Wyld Hunt, you develop a unique character that sets out on the hunt for Lord Garmine. Each character has his own strengths and weaknesses, and each will approach the hunt differently.

FAN is offering you the once in a lifetime chance to have your character attain truly heroic status. She will be knighted and **featured on a playable card produced for Arcadia: The Lion's Den** (a companion game slated for 1997).

To enter, write a story of 1,500 words or less, describing *your character* in a short adventure. The stories will be judged by White Wolf and **FAN**, with the top three receiving prizes.

Grand Prize (one winner): The writer of best story receives his or her character on a customized card created for inclusion in the next set of Arcadia cards by White Wolf!

First Prize (one winner): The writer of the second best story receives a rare press sheet of Arcadia cards from White Wolf!

Second Prize (one winner): The writer of the third best story receives one display each of character and booster cards!

Mail your story along with the coupon below to Gemstone Publishing, Inc., Arcadia Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

Name_____ Age_____

Address_____

City_____ State_____ Zip_____

No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by October 1, 1996, which is the closing date of the contest.** Winners will be selected no later than October 15, 1996. Winners will be notified by phone or mail by October 31, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families or agents of White Wolf Game Studio, Gemstone Publishing, Inc., or Diamond Comic Distributors, Inc. Estimated retail value of prizes as follows: Grand prize $300, Second Prize $100, Third Prize $10 each. All state and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded; substitutions are not permitted. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. and White Wolf Games Studio for promotional purposes unless prohibited by law. This contest is void where prohibited, regulated, or restricted by law. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above.
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MEGA BYTE ME

by
Marshal M. Rosenthal

BATMAN FOREVER: THE ARCADE GAME
ACCLAIM
SATURN, PLAYSTATION, PC CD-ROM
Have you gotten tired of the *Batman Forever* arcade coin-op yet? Me neither, and now Acclaim's bringing it to 32bit. Select either Bats or R-boy and just like in the arcade, off you go through Gotham City's underworld looking to take out Two-Face and the Riddler before they knock off the City. Re-sized high resolution graphics give a sense of depth as the game progresses through the levels. Check out the 500+ combo fighting moves, the digitized sets taken from the film and the variety of "Bat-Tools" at your disposal. There's music from the film and sound "bytes" as well. Four combat levels increase your power as you do the job, there's also a fifth one hidden that'll make you damn near invincible.

MAGIC: THE GATHERING
ACCLAIM
SATURN, PLAYSTATION, WINDOWS '95
Like you don't know **Magic: The Gathering** and we have to tell you about it?! But here's the digital scoop: real-time as you cast a card and watch the characters, spells and strategies come to 3D animated life. Besides the base deck of 250 interactive cards, special cards from the upcoming **Mirage** expansion set, Duel and Campaign modes, plus customizable creatures and spell combos will all be included. You can even save a custom army and use it on your friend's machine or for future sequels—network, modem and serial duels for up to 4 players.

IRON MAN/X-O MANOWAR: HEAVY METAL
ACCLAIM
SATURN, PLAYSTATION, PC CD-ROM, GAME BOY AND GAME GEAR
One big advantage that Acclaim has is that they own the best of the cyber suited guys. I prefer Iron Man, but then I tend to trust created tech more than the bio-derived stuff X-O's got. You get SGI graphics tied in with motion-captured imaging. That amounts to 30 levels and all the effects that make the characters look real while you concentrate on the important stuff, like fighting it out. Picking either of the metal guys, you'll take on Marvel and Acclaim comic book baddies like Baron Zemo and Mistress Crescendo—all out to get their hands on that itty bitty Cosmic Cube (Marvel history buffs will remember that the Red Skull was the first to wrap his mitts around it, but Captain America squashed that game). Lots of super-cameo appearances (Yellow Jacket, Absorbing Man, Spider Aliens, etc.) and battle sequences that feature variable fighting effects to keep it from being visually boring. We like the controls that get you up and running fast, and all those trademark weapons and powers are there for X and I to work with. Fight, shoot, fly.

DESTRUCTION DERBY 2
PSYGNOSIS
PLAYSTATION, PC CD-ROM
Even though Psygnosis got their name back, they're still a part of Sony, so don't expect their stuff to show up on Saturn. Next, you know you want it so here it is: **Destruction Derby 2**. Longer tracks, a pit stop where cars can be repaired, and multiple racing styles start the improved

action. High speed corners to careen around, crumple zones to collide with, even a Stunt 'n Smash-Up Construction Option to create your own stunts to try out. There are some really "pleasant" crash sequences where the cars roll and cartwheel and flame and spark—with bits flying in the air upon impact. Once past the stunt and pit newbies, four racing styles show up: Wreckin' Racing, Stock Car Racing, Destruction Derby and Time Trials. Joining a Championship League lets you battle it out over a full racing season or go for such delights as Tag Racing, Multi-player, Duel or Team Pairs.

WIPEOUT XL
PSYGNOSIS
PLAYSTATION

More great flying stuff, but this time it'll wrench your insides harder. Six all new tracks and 15 ships with 11 weapons and four racing classes. There's easier time for the novice as well as a super-fast option for the hard-assed. With checkpoints and pit stops, any ships taking on too much collision damage will be destroyed. Besides all these new weapons, the addition of some interesting graphics to the track to make it speedier than last time.

Yeah yeah, I know what you're thinking, "Don't know any other game companies?" In my own defense, I gotta at least say that I've got PC CD-ROM **ZOMBIEVILLE** looks like some X Files-type fighting, puzzle-type fun. There are government conspiracies, puzzles to solve and lots of dark graphics to play around in. I just know the truth is in this game somewhere.

DIE HARD TRILOGY
[illegible]TERACTIVE
[illegible], PLAYSTATION
[illegible]'95

Remember the first time you saw those cool polygon graphics in **Alone in the Dark**? Then they got better and more intense with **Virtua Fighter**. Now they're working even better in this **Die Hard** threesome. You get realism (well, polygon realism anyway) as each game follows a film: **Die Hard** lets you take on the terrorists in the skyscraper, barefooted and all; **DH2** has arcade-like shooting at the Dulles Airport; and in ***DH* with a Vengeance**, you drive through New York City after hidden bombs. All that plus 3D graphics, loud sounds and explosions, and scenes that rotate and do all that good 32bit stuff.

BLAST CHAMBER
ACTIVISION
FOR SATURN, SONY AND WINDOWS'95

Take a cube and make it big enough to fill with strange stuff and a maze like pattern. Now all you have to do is gather up a single crystal and place it in the appropriate transmitter and then move to the next level, er, make that cube.

Sounds pretty easy, right? So add a few challenges, like other players out to beat you to that crystal. Ok, not too harsh but let's really up the ante: put a bomb on each player's back and time the game so if you don't succeed before it runs out, YOU run out. As in blow up—go boom! Running up stair cases, jumping across cat walks and swinging on ropes is part of the challenge, as is a variety of traps that can reduce your player to mulch. To add to the fun, the room can be rotated by hitting a specific location. This changes the entire layout every time, so it helps to keep other players from the crystal and adds to the frustration. Playing by yourself gives you up to 40 different rooms while multi-play lets you pick up to four players and gives you 20 rooms to work with.

Take a ride as Henry Rollins

Keep both hands on the wheel at all times in Destruction Derby 2.

Hi. Welcome to [illegible]. Well just keep to these [illegible]

self-service

An inventive mix of fantasy and realism, this month's self-published treasure is Jenni Gregory's ***Dreamwalker****. With each issue, Jenni has consistently captured a haunting, Vertigo-type tone, while maintaining a lively vitality that makes her characters both likeable and believable. This is no easy task, but then this is not a typical comic. Jenni's characters have real lives and depth, qualities which make their forays into the dreamworld all the more engaging. You can write for issues #1-4 of* ***Dreamwalker*** *at $2.95 each to 301 Humble Ave, Suite 130, Hattiesburg, MS 39401.*

FAN: HOW WOULD YOU DESCRIBE DREAMWALKER TO SOMEONE WHO'S NEVER SEEN IT BEFORE?

Jenni Gregory: It has a lot of fantasy elements but with a realistic tone. We try to incorporate humor into some of the issues, and we try to appeal to a lot of people. It's something that appeals to women and men equally. I try to make my characters interesting, they have real lives, they have roommates, they have jobs, they have conflicts that deal with the everyday, they don't all have these great lives or wonderful, fantastic bodies (laughs). I just try to make them real.

DO YOU HAVE A LONG-TERM VISION FOR DREAMWALKER AS TO WHERE IT WILL END UP AND WHAT THESE CHARACTERS ARE REALLY ABOUT?

Definitely. I had a definite beginning, and I know where it's going to end. It's this part in the middle that I'm having so much fun with. Sometimes you'll come up with a story idea that will take you off in some other direction, or you'll have a character that makes you think, "Let's spend a little bit more time on this." So it's really fun to have the end in mind and take little side paths along the way.

WHERE DO YOU GET YOUR INSPIRATION FOR THE CHARACTERS AND THE DREAMS THAT YOU PORTRAY?

It's really funny, about the dreams, as I don't personally dream a lot, I hardly ever remember my dreams. But a lot of times, you'll get a story idea from a snippet of a conversation. Or from something mentioned in a casual conversation, and you'll think, "Hmm, how can I turn this into a story?"

SO YOU DON'T FIND YOURSELF INCORPORATING MUCH FROM WHAT REALLY GOES ON IN YOUR OWN LIFE?

A lot of times, I'll be working on a character and think it maybe looks like someone I know, but I don't use anyone I actually know as a model for my characters.

HOW LONG DOES AN ISSUE TAKE?

I try to get it all done within a month. Barry, my husband, helps out, but I honestly have an enthusiasm about the work. You have good days when your art's going great, and you're happy with the way the story's going, and sometimes it's really hard to leave because there's so much excitement carrying you through the day. I've never had a dull moment working on **Dreamwalker**. With your own project, it's just so exciting.

FROM THE ISSUES YOU'VE PUT OUT SO FAR, HAVE YOU LEARNED VERY MUCH ABOUT COMICS AND HOW THE INDUSTRY WORKS?

Yes, absolutely. Mostly, I've learned a lot about the process. What's exciting for me is to see the character development. I had some things in mind when I started, but the more you get to know these characters, the more personality they develop. From an artistic point of view, I can really see how my art develops from issue to issue. Right now, I'm just beginning the sixth issue, and looking back at the first issue, I think, "Oh my, why did I do that?" But really, it's always interesting to me because, whether you're writing or drawing or inking or lettering, you're learning something everyday. You come to work and you can't wait to see what happens with the next issue. You wish you'd learned all of this with the first issue, so you'd have known everything then, but....

DO YOU GO BACK AND LOOK AT YOUR OLD ISSUES A LOT?

Yes, and I cringe (laughs). Sometimes it's uncomfortable, and other times I find

things and think, "Oh, I don't remember doing that." It's odd what you focus in on when you go back and look at those.

HOW WAS IT AT THE BEGINNING WHEN YOU JUMPED INTO ALL OF THIS?

Well, actually, it was very daunting. Barry, has been my editor and my guide through a lot of it, and **Dreamwalker** #1 three times, and I probably would have done it a fourth time if Barry hadn't put his foot down and said, "We're going with this one" (laughs). For me, it's a matter of going back to perfect my art. That's when it's hard to stop and proceed to the next issue.

HOW DO YOU DECIDE WHICH PANEL TO COLOR FOR YOUR BACK COVER EACH ISSUE?

You have your baby each issue, or maybe that panel says something that's really imparitive to the whole issue. Or you're just happy about how that panel turned out and you want to see it in color.

HAVE YOU EVER THOUGHT ABOUT DOING DREAMWALKER IN COLOR?

I've thought about it, but I don't think I'd ever want to. I love working in black and white, there's so much you can do with it that you can't do in color. Yes, color can enhance something, but you can do so much more with light and shadow and the subtleties of black and white that you just can't do in color. I think a lot of people in the industry may have forgotten the power of black and white. It's a shame that when people see black and white they automatically think, "Oh, they can't afford to print color." That's a bad way to look at it. Color can work if it's done right, but if it's not done well, it can flop miserably.

WHAT RESOURCES WOULD YOU SUGGEST TO NEW SELF PUBLISHERS?

Talk to other people. If you've worked in some aspect of comic production, you can learn a lot of it that way, working with publishers and other people in the industry. I've talked to Andrew Ford (**Rib**), as well as a number of people on the computer networks that I've been on. We have people here that call us as well, and they often have ideas that help.

IS THERE ANYTHING YOU WISH YOU COULD CHANGE ABOUT THE INDUSTRY?

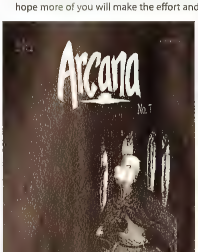
The obvious things, I wish my sales would go up. I wish more people would support independents. I wish more retailers would give them a chance.

HAVE SALES BEEN GOOD FOR EACH ISSUE?

Sales went down for #2, but that's what happens to everyone. Since then, though, they've been going up. I get a lot of e-mail about **Dreamwalker** and that's really encouraging. There are days sometimes where you wonder why you're doing this, but then you get these letters and it's like, "Ok, I can go on, this is wonderful."

SPECIAL NOTE:

With this being about the halfway point for the year, I thought I'd give you an update on the books we've covered so far in Self Service. The response has been tremendous, both for the column and for the creators and the books I've covered. I hope more of you will make the effort and send those comics you've been working on my way.



•Carla Speed McNeil, creator of **Finder**, has been busy not just with her own book, but also doing stories and illustrations for Shanda Fantasy Arts. Look for the next issue of **Finder** later this summer. (1452 Middle Town Rd., Annapolis, MD, 21401, $2 per issue)

•Issue #7 of **Arcana**, by Rob Clark and Tara Wells, those nice folks from Canada, came out in June to still more increased sales. Their epic story will continue with issue #8 in August. (31 Oriole Cres., Grimsby, Ont., Canada, L3M 3X3, $2.25 an issue)

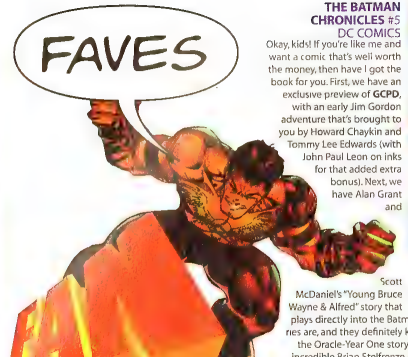
•Kris Dresen and Jen Benka reported enthusiastic fan response from their stint behind the booth at the Chicago Comic Convention in June, with their book, **Manya**, selling well and drawing praise from a number of guests. The third issue of this amazing book is out now, so order one already! (2300 N. Clybourn Ave., Suite #2 Chicago, IL 60614, $3 an issue)

•Issue #3 of Patricia Breen's intelligent autobiographical comic **Kiss & Tell**, is out now and selling fast. On a distressing note, most back issue stock of the book was recently destroyed due to flooding. There are still a few copies left of these brilliant debut issues, though, but they won't last. (850 Schuylkill Drive #CC2, Kenilworth, PA 19465, $3 an issue)

•Mythic Studios has picked up Andrew Ford's **Rib** for distribution and will relaunch the book in September, with bi-monthly issues to follow. Congratulations to Andrew and to Mythic for picking up a terrific title! Andrew still has copies of his self-published issues left, but they're going fast. (P.O. Box 168, Falconer, New York, 14733, $1.95 an issue)

And, on a side note, if you were at the San Diego Comic Con, you know about the **FAN** sponsored self-publishing sampler we gave away out our booth, which included work by Patricia Breen, Rob Clark and Tara Wells, and Andrew Ford, who was instrumental in getting the project organized. Thanks to anyone who ordered a book because of that sampler. And a tremendous thanks to anyone who's ordered a book because of this column: your support is what helps make these books possible.

*If you're self-publishing a comic and not getting the attention you deserve, this is the place to be. Send a copy or two of your comic and a Black Hole action figure to Toph the Self Service Guy, **Overstreet's FAN**, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093. Jenni sent a Sentry Robot, and now she's a star*



THE BATMAN CHRONICLES #5
DC COMICS

Okay, kids! If you're like me and want a comic that's well worth the money, then have I got the book for you. First, we have an exclusive preview of **GCPD**, with an early Jim Gordon adventure that's brought to you by Howard Chaykin and Tommy Lee Edwards (with John Paul Leon on inks for that added extra bonus). Next, we have Alan Grant and Scott McDaniel's "Young Bruce Wayne & Alfred" story that plays directly into the Batman mythos. But no matter how cool those stories are, and they definitely kick ass, the prize of **The Batman Chronicles** is the Oracle-Year One story Written by John Ostrander and Kim Yale, with incredible Brian Stelfreeze & Karl Story art, "Born of Hope" puts the pieces together as to how a broken and battered Barbara Gordon rose from the ashes of **Batman: The Killing Joke** to become the unstoppable Oracle. This is a must for all Batman fans! It's all that, folks…and a bag of chips!!

—Scott Braden

ASH #0
EVENT COMICS

Ash is just wacky fun. You got your well rounded hero, Ashley Quinn, fire fighter extrordinaire. You got a mysterious blind folded, winged being flapping around. And don't forget the Actor, whose make up makes the Joker look civilized. Always well written and illustrated by the duo of Quesada & Palmiotti, **Ash** is pure, stick-it in-your-back-pocket, comic enjoyment. But why does Ashley turn into Ash in moments of crisis? And who is the winged guy flapping around? What's with the weird chamber under Ashley's house? Why is the Actor always smiling? And what's with those damned cats? **Ash** #0 answers some of those questions and gives you a few more, but that's what a good comic does, it keeps you coming back!

—Jeff "Burn, Baby, Burn!" Dillon

BREAKNECK BLVD.
SLAVE LABOR GRAPHICS

It ain't easy growing up in suburbia, as any of us who did it can attest to. It's such a sterilized, soulless and monotonous environment, that anyone who lived within driving distance to a major metropolitan area would go to the city any chance they could. And that's what Urban Angst, the appropriate street tag of Frank Dunkard, does. Every time he rolls into September City. He hangs on the dangerous Bentley Blvd called **Breakneck Blvd.** by the residents. Here Urban and his friends, Scarlett Dee (a stripper) and Pall Blighter (a homosexual writer), live on September City's mean streets. Creator/writer/artist Timothy Markin's **Breakneck Blvd.** is a series that realistically captures the yearning of the young individual, trying desperately to develop a sense of identity, and the only way he can do this is by invariably putting his life in jeopardy (they don't call it Breakneck Blvd for nothing, y'know). Markin balances realistic adventure with normal (non-mutant) angst to create an interesting and suspenseful series that has, unfortunately, been overlooked for too long.

—Benn Ra

ONSLAUGHT: X-MEN #1
MARVEL COMICS

Only you know by now that it's Professor X who's somehow tripped inside of the being calling itself Onslaught. And you probably knew before you even picked this comic up if you went to the same stores that I go to, this was all they were talking about for weeks. But that's okay, because this is still a great read anyway. From the transformation of Xavier to Onslaught, to him batting around the X-Men like tennis balls, this is a comic fans' comic book. I'm not taking about heavy plotting here (I'm not even sure this whole Onslaught thing is even going to make sense in the end) or even technically stunning art. But splashy? You bet. Lots of fighting? Absolutely. And you get 48 pages of this stuff with no ads and cameos by the Avengers, the FF, and X-Man. By the end of it, with Jean Grey playing a pivotal role in the X-Men's chances to stop Onslaught and Cyclops ready to actually kill Xavier, the big O goes out and gets himself some help, as in awakening the Sentinels. So maybe you knew the big secret, but there's betting this book still held some surprises for you.

—Christopher Woodward

HOUSE OF SECRETS #1
DC/VERTIGO

It is said that into every life a little rain must fall, but when your name is Rain, it's pretty much guaranteed to pour. And when you're a teenager who has been raped by your dad, and you want to be a singer, what else is there to do but run away to Seattle? That's where Rain hooks up with Traci, another teen who's had similar experiences. Rain needs a flop house and Traci happens to know of one that no one ever bothers with.

The reason for that, as Rain finds out, is because the house is haunted by a supernatural court called the Juris. This court tries people for their hidden secrets, and salvation is an uncommon verdict. Rain gets drawn into a trial and becomes a witness. Writer Steven T. (**Sandman Mystery Theatre**) Seagle creates powerfully tragic figures in Rain and Traci, children who ask questions like "Doesn't God care about us," and respond with answers like "No one cares about us except us." The danger Seagle faces in future issues is reducing potentially important characters to Generation X stereotypes: kids running away to Seattle (actually, the happening scene for the last few year has been Austin, TX), moshing (Rain thinks, "I always say, if you're broke and tired, you might as well dance until you're unconscious"), and dressing grunge (the only people who still wear flannel are the poseurs). But beyond a patronizing nod to today's youths, Seagle is creating something bigger, judgment for our sins in a Godless world and responsibility for our secrets. And when coupled with Teddy Kristiansen's haunting art, **House of Secrets** becomes a place you can look forward to visiting every month, as long as it remains true.

—Benn Ray

NIGHTWING #1
DC COMICS

Murder, corruption, violence. Welcome to Bludhaven It's my kinda town.

"So Dick, I can call ya' Dick can't I?, Ya' think ya can make it in these parts?"

"Ya' got no alien chick or ol' pointy ears ta' pull yer @$$ outta da' fire anymore, do ya's!!"

Please ignore the voices and welcome to **Nightwing** #1, a new ongoing series written by longtime Bat-writer Chuck Dixon and drawn by Scott McDaniel. Mr. Dixon has stripped away the Teen Titans and taken Dick Grayson out of the shadow of the bat and into a dark new world filled with violence and corruption. Scott McDaniel has surpassed himself, by bringing life to a grim and gritty world filled with hard edges. Stick around for some guest appearances from the current Boy Wonder, and expect some of the regular Arkham crowd to stop by for a visit.

"Ya thought Gotham was tough, Bludhaven makes Gotham look like Disneyland, ya costumed freak! And dat's another t'ing, we's jus don't likes you pansy-@$$ed costumed punks around these parts."

"And what's with da ponytail?! You frigg'in Pippy Longstocking or something!?!"

—Jeff "Da' Bastard!" Dillon

BLOODY MARY #1
DC/HELIX

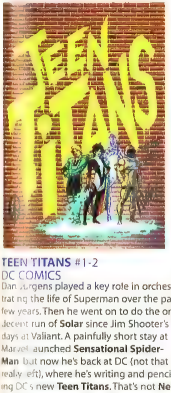
How does writer Garth Ennis have the time? Has he cloned himself and passed his energetic, excellent writing off to his genetic counterpart? Somebody needs to look into this, because every project that Garth is working on is a masterpiece. **Bloody Mary** offers readers the chance to view Garth's disturbed vision of the future. Along the lines of the last World War, Germany has looked to expand its borders once again. The only European community to not fall under the Franco-German thumb is Great Britain. The battle lines have been drawn and the US of A appears to be fighting mostly from the sidelines. With the world at war, we are introduced to Mary, a top operative in the world of espionage and killing. She has a counterpart, the ruthlessly efficient Anderton. He's the man that holds the key: genetically enhanced soldiers (no Steve Rogers wasn't the first test subject). All sides want what Anderton's got and it looks like Mary's gonna try to take it from him. This comic, like all of Garth's other work, is without flaw and damn fun to read.

—Joseph P. Rybandt

CYBERELLA #1
DC/HELIX

Howard Chaykin is a creator ahead of his time. Producing such ground-breaking works as **American Flagg!** and **Blackhawk**, Chaykin has consistently created entertaining stories, full of furious energy and scathing social commentary. Now, Chaykin and animation artist Don Cameron continue that proud tradition with **Cybrella!!** Cybrella is Sunny Winston, a corporate grunt who doesn't see eye-to-eye with Macrocorp's company line. A loose cannon, Sunny's eventually noticed by her superiors who crack down on her individuality. Instead of harming her as it was originally meant to, her "punishment" transforms her into Macrocorp's trademark heroine and Bride of Frankenstein wanna-be, Cybrella. The Bottom Line—**Cybrella** is a fast-paced book with innovative storytelling that serves as not only a cool read, but also as a very real warning of things to come.

—Scott Braden



TEEN TITANS #1-2
DC COMICS

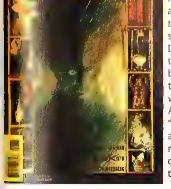
Dan Jurgens played a key role in orchestrating the life of Superman over the past few years. Then he went on to do the only decent run of **Solar** since Jim Shooter's days at Valiant. A painfully short stay at Marvel launched **Sensational Spider-Man** but now he's back at DC (not that he really left), where he's writing and penciling DC's new **Teen Titans**. That's not **New Teen Titans**, or even **New Titans**, but just **Teen Titans**. The three-parter that kicks off the new series (I've seen two of the three) has a feeling somewhat akin to **Strikeback!** meets **Sword of the Atom**, and that isn't all that far off base since Atom is the only recognizable member of the team. George Perez, co-creator of the last incarnation of the Titans, provides the finished art, and he's a great match with Jurgens. The story is a pretty good set-up, but the first two issues lack the solid one-two punch to close the deal. With Jurgens, it's a good bet that this new series *will* have a solid direction and good story telling. But we'll have to wait until the third issue to know for sure.

— J.C. Vaughn

FANTASTIC FOUR #415
MARVEL

Once upon a time it really was "the world's greatest comic magazine." And then, much like the infamous "Spider-Man Clone Saga," the **Fantastic Four** became convoluted. Simply put, it was a mess.
Times change.
The FF have entered **Onslaught.** Facing the greatest threat known to the Marvel Universe seems to bring out the best in Marvel's first family. All the relationships, gadgets, and spectacular guest stars are there in a desperate race to rescue young Franklin Richards from Onslaught. Beautifully illustrated by Carlos Pacheco and written by comics veteran Tom DeFalco, the **Fantastic Four** deserves a second look. And do it soon, before Jim Lee sends them through the roof!

Still Jeff Dillon



ESSENTIAL VERTIGO: THE SANDMAN #1
DC/VERTIGO

So begins DC's continued exploitation (I mean that in a nice way) of Neil Gaiman and his comic book phenomenon. For the next 75 months (I hope we can assume that the reprints will be timely), anyone who either missed out or just wants to remember that there was an important monthly comic can do so. It's all here: the striking McKean cover, the introduction of the pale Lord of Dreams, the set up of events that would lead all the way through the **Sandman**'s run, the excellent writing, scripting, and plotting by Neil Gaiman, all of it is here once again. Does it hold up? Sure, the work is still exemplary and is as important to comics now as it was then. DC plans to launch another **Essential Vertigo** series, Alan Moore's brilliant run on **Swamp Thing**. Both of these "exploitations" (again, I mean that in a positive way) should serve as an education to the pre Vertigo reader. Whether DC means this reprint series to be exploitative (in the truest sense of the word) or educational is a decision you'll have to make. DC already made that decision when this saw print, and now I've made mine

Joseph P. Rybandt

UNTOLD TALES OF SPIDER-MAN #13
MARVEL COMICS

And this month, in a very special **Untold Tales**... This issue deals with the death of a Spider-friend, Sally Avril, a.k.a. Bluebird. The backstory concerns Spider-Man attempting to rescue a princess trapped in a dark tower by the evil Black Knight. However, the most emotional part of the story is Parker coming to terms with the death of a mentally unbalanced woman who obviously suffered from Parker-envy, first mimicking his heroic outings and then his journalistic fervor. The main story serves to invert fairy tale notions in comics. In this particular issue, a damsel dies, the bad guy gets away, and the hero, who must be restrained from fully thrashing the villain by another hero, is left riddled with guilt and insecurity. All and all, this issue will destroy any misconceptions you might have about this series, but then what would you expect from writer Kurt Busiek, with Pat Olliffe's pencils delivering as much punch as Busiek's story. Oh yeah, and here's the kicker, Marvel manages to turn out this title for under a dollar. In case other comic companies didn't here me, that's **UNDER A DOLLAR!!** This title can be held up as a model of what many current comics should be but aren't

Benn Ray

KINGDOM COME #2
DC COMICS

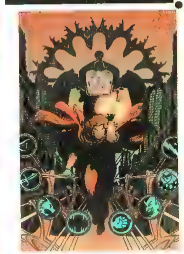
Probably one of the most powerful series to be produced by any comic company in a long time, issue #2 does not disappoint. Sure, there's been a lot of talk about the nameless heroes running around and certain unholy alliances being formed. I even hear an occasional whisper from a fan who wants to know what this book is all about. Yet that in itself is what is so cool about this series—*it generates talk*. For the first time in years, a book has everyone from readers to creators excited, enraged and just plain enthusiastic about a project. Mark Waid and Alex Ross, if anything, have captured our imaginations with **Kingdom Come**. And if I remember correctly, that's just what great comics are supposed to do. In fact, that's what comics in general are all about.
—Scott Braden

THE VERY VICKY JUNIOR HEPCAT FUNBOOK
MEET DANNY OCEAN

This book isn't for squares, light weights or the fashionably unsound. This lil' paperback o' cool is for all those cats out there in the know. It's a collection of tales about that broad with the moxie, the chutzpah, the sense of style to make a grown grungie cry, Very Vicky. These stories, collected from appearances elsewhere, provide a smart sampling of what Vicky and the Meet Danny Ocean crowd are all about for you Johnny-Come-Lately. The stories read like an alcoholic blend of the Rat Pack and *Beach Blanket Bingo*. And for you who've been having cocktails right along with the Queen of Swank the whole time, the **Funbook** is also loaded with goodies like Booze Finger Puppets, Booze Gags, Booze Guffaws, Cocktail Recipes, Teen Advice, Soiree Tips, A Junior Hepcat Membership Kit, and snazzy pin-ups by friends of Vicky: Brian Michael Bendis, Stephen R. Bissette, Bob Burden, Evan Dorkin, Sarah Dyer, Batton Lash, Dave Sim, Rick and Cindy Veitch, and Michael Zulli. So if you've always wanted to know what all the hub-bub about **Very Vicky** is, the **Funbook** will fill you in. And it goes well with an Esquivel soundtrack and a martini chaser. Remember, this book is not for schmendricks
—Benn Ray

VERMILLION #1
DC/HELIX

A psychedelic ride through a dystopian, freakish world, **Vermillion** is not just the best sci-fi comic I've read in a long time, but the best sci-fi story I've read this year. And now that I look at the credits, I'm not that surprised, since Lucius Shepard (Hugo and Nebula award winner) wrote this one. This is as far-reaching and engrossing a story as you'll read in a comic, with Jonathan Cave as a main character (I hesitate to call him "hero" as he hasn't proven himself just yet) who becomes almost immediately absorbing in his quest to find his brother, whether for good or bad motives. On the art-side of things, Al Davison's style is perfectly complementary to the story in its surrealistically disturbing sensibilities. This is no *Star Trek*; space-travel is a process which warps passengers in ways no one could anticipate, and the aliens are definitely not friendly. And if you can guess what happens on the last page, you've been reading these things a lot longer than I have.
—Christopher Woodward



WANDERING STAR #12
SIRIUS ENTERTAINMENT

Teri S. Wood makes the leap to creative and financial security with Sirius, and her wonderful sci-fi saga doesn't skip a beat. Well, perhaps it takes a well-earned pause. In #12, the first from Sirius, Casandra and her friends reflect on their emotional scars as they prepare to make the next move in their struggle against the Bono Kiro. Those who haven't been with the story from the beginning may find it hard to join in (this issue puts you right in the middle of the tale—it's not a rehash or intro by any means), but it is well worth the effort. Casandra is a very human heroine in a fantastic situation, and her adventures read like an illustrated novel. The chapters have been frustratingly few and far between, but now **Wandering Star** will journey to comic shops on a monthly basis (looove those covers!). The series will conclude with #21, so now's the perfect time to hop on board for the rest of the ride. It's simply one of the best SF comics ever written, so treat yourself to a gem of a series and sign onto **Wandering Star**. And if you're as impressed as I am, then it's next stop, **Darklight**!
—Arnold T. Blumberg

X-FACTOR #125
MARVEL COMICS

Oh my God! It's Onslaught!!!

X-Factor takes its place on the victim list. Issue #125 had to be double-sized to handle all this action! Dramal Romance!? Well, okay there's no romance, but it's a helluva story. Havok is back and he's not in control, really not in control. The evil Dark Beast has played scramble-the-mutant-mind on Scott Summer's little brother. It's all out fun at X-Factor central with the Sentinels, the Dark Beast, Fatale, Havok, and Random(!?) giving our government sponsored mutants a run for their money. Wait just a minute! If they're government spenders, that means ...MY...**OUR!** taxes are paying for this!!!

Your regular creative team, writer Howard Mackie and Jeff Matsuda, bring you a spectacular first half, while Mackie and Stefano Raffaelo bring you an intriguing tale starring Mystique and everyone's favorite drooling furball Sabretooth, in the second half. What were they doing while all the action was going on!?!

—Jeff "You Know Who" Dillon

RED DRAGON #1
COMICO

Comico? , thought they only did the **Elementals** books. Oh, this is theirs too, some sort of new title they're trying out? Isn't that Bisley's art on the cover there? Yeah, he's ok I guess, but that main character's not going to win any beauty contests. Let me see the inside. Whoa! That's a heck of a body count they've got going on in here. Dead hostages, lots of guns, and that red-headed guy kicking butt all over the map. Tony Akins' art is looking heavily manga-influenced, and this story's not exactly like your typical American comic either. Looks to me like Comico's really spreading their wings on this one. You think issue two will make sense of all this carnage? Nah, you're probably right, it'll just be more of the same. Either way, I can't really complain.

—David Norman

RADICAL DREAMER: DREAMS CANNOT DIE!
MARK'S GIANT ECONOMY SIZE COMICS!

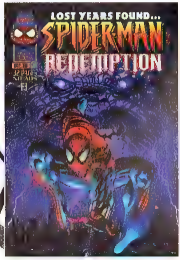
Max Wrighter thought he had a good idea when he created the Dream Network. He thought he would be helping people through their dreams by allowing to them see places and things they would never have the chance to see otherwise. Of course he was wrong. He finds himself inside his own invention, trapped, while the outside world crumbles! **Dreams Cannot Die!** is the trade paperback collection of the first six issues of **Radical Dreamer**, the black and white creation of writer/illustrator Mark Wheatley. It proves the point that you don't need flashy colors to make a great comic! The story makes you feel like you're right there with Max and you have your own version of the Dream Network right in your hands! I bet once you start reading this, you won't put it down until you're finished, I know I didn't!

—Jennifer Unglesbee

SPIDER-MAN: REDEMPTION #1
MARVEL COMICS

There has always been a constant in the Spider-Man mythos: life's a bitch. In this case, our intrepid Ben Reilly (which is the real Peter Parker) is finally getting his life in order. He has a steady job, an old love returns to his life, and hey, he's still Spider-Man (I think). Everyone is happy, until...(you knew this was coming) the evil that is Kaine arrives. Writer J.M. DeMatteis has constructed a brutal tale in the life of Ben Reilly. **Spider-Man: Redemption**, the sequel to the acclaimed **Spider-Man: The Lost Years**, is brought to life by the classic pencils of Mike Zeck. It's a classic tale of revenge, and you just gotta love those revenge tales.

—Jeff Dillon (I think)



...WORDS WITHOUT PICTURES

THE GREEN MILE (parts 1, 2 & 3)
BY STEPHEN KING
PENGUIN/SIGNET BOOKS

Regular readers of comic books are no strangers to serialization. It's the predominant form of the genre. What you may not realize is that serialization is also widely used in mainstream literature: Dickens' chapbooks were immensely popular, Tolkien's **Lord of the Rings** was originally released in installments, and, more recently, Tom Wolfe's **Bonfire of the Vanities** was serialized in *Rolling Stone*.

Enter Stephen King. Through a series of chance remarks by associates (the origin of the idea is recounted in the forward of book one), King is currently in the process of a serialization called **The Green Mile**. The project will be released one book each month for the next six months. Obviously, they'll be huge sellers. In fact, the first two books were simultaneously on the bestseller lists.

The story is a first-person telling of an incident which occurred at Cold Mountain State Prison during the Depression. The narrator, Paul Edgecombe is the bull-goose screw (the head guard) of that institution. He now lives in Georgia Pines, a rest home where he is waiting to die. But he is apparently haunted by his encounter with John Coffey in 1932.

Paul Edgecombe is another amazing "King" narrator. King has a gift for finding a unique voice with which to tell a story. Read **Dolores Claiborne, Graveyard Shift, Sometimes They Come Back**, or any of a dozen others and you'll see what I mean.

At publication time, **The Two Dead Girls, The Mouse on the Mile**, and **Coffey's Hands**, parts one, two, and three respectively, have been released. Is it any good? So far, yes, It's very good indeed. King is writing in the lean prose style that made him famous. Author John W. Campbell once said that King writes like a surgeon, and in the best of his work, that sparse, clean writing is the appeal. It allows the story to grab you by the throat and never let go. In recent years, especially since his fascination with the process of writing became the prime subject matter of his books, that leanness has been missing. But if **The Green Mile** continues the way it has started, King may have finally rediscovered the voice that made him the most popular American novelist of this century. And maybe we'll finally get Roland to that damn tower!

—Tony Overstreet

CAGE OF NIGHT
BY ED GORMAN
WHITE WOLF PUBLISHING

Author Ed Gorman has taken his Bram Stoker Award nominated short story, "The Brasher Girl," and fleshed it out into a full-blown novel. I went into this book blissfully unaware of the short story, but that in no way diminished my enjoyment of the book. Spence is kind of a loser who returns home to his small town life after a stint in the military. His brother Josh, is the popular kid who lets Spence tag along to a high school party in the woods. At the party Spence runs into David Myles and his gorgeous girlfriend Cindy. Myles is an abusive wanker and Spence sets out to take Cindy away from her life of abuse. The catch is that Cindy appears to be "not-quite-right-in-the-head." From there Spence heads deeper and deeper into her world and all the horror that it holds.

I liked this book. It gave me a "nostalgic" feeling for those high school days so long past.

Gorman develops his characters perfectly and the pacing of the story is excellent. I found myself reading quickly to see what would develop page after page. **Cage of Night** won't change your life, but it will offer a pleasant diversion in between the more hectic moments.

—Joseph P. Rybandt

FAN FAVE 15

The critics at ***FAN*** *have gotten together and vot on the titles that have remained consistently su from the ones that have been reviewed. Each month, we'll provide a list of what* ***FAN*** *recommends as currently the 15 best titles out there. It is not about demand, rarity, or price speculation. It's simply the books that make it to the top of his stacks each month. So please, no wagering. It is must, just look at it as the FAN Recommended Reading List.*

1. **STARMAN** • DC
2. **PREACHER** • DC/Vertigo
3. **IMPULSE** • DC
4. **SIN CITY: THAT YELLOW BASTARD** • Dark Horse
5. **FLASH** • DC
6. **MINIMUM WAGE** • Fantagraphics
7. **THE BATMAN AND ROBIN ADVENTURES** • DC
8. **DAREDEVIL** • Marvel
9. **HITMAN** • DC
10. **BOOKS OF MAGIC** • DC/Vertigo
11. **THE DREAMING** • DC/Vertigo
12. **GENERATION X** • Marvel
13. **X-MEN** • Marvel
14. **TERMINAL CITY** • DC/Vertigo
15. **DETECTIVE COMICS** • DC

Sure, we're reviewed it once, maybe twice, but **• IS IT STILL GOOD? •**

Join us, won't you, as ***FAN*** *engages in some sinf log rolling.*

AKIKO #3 • Sirius
reviewed in **FAN** #13
"This book remains a rare gem and a sheer delight for all ages."
—Arnold T. Blumb

GIRL #2 • DC/Vertigo Verite
reviewed in **FAN** #14
"Still painfully real, and as gripping as a Stan L vise around your heart."
—Christopher Wood

GREEN ARROW #111/
GREEN LANTERN #77 • DC
reviewed in **FAN** #14
"The final parts of 'Hard Travelling Heroes' Next Generation' give proof that kids' theat may just have a chance. Try it, you'll like it!"
—

THE INVISIBLES #23 • DC/Vertigo
reviewed in **FAN** #14
"Buy two copies. It's that good."
—Scott B

MR. X #2 • Caliber
reviewed in **FAN** #14
"**Mr. X** continues the intrigue of the first iss and Gene Gonzales and David Rowe are k Art Deco butt with their incredible retro fu tic illustration."
— J.C. Va

STRANGEHAVEN #4 • Abiogenesis Press
reviewed in **FAN** #7
"Issue 4 has been a little delayed, but finally ting it is like returning home for the weeke makes me fancy a pint of Guinness."
—Barr

FAN FORECAST

X-MEN #25 and **UNCANNY X-MEN** #309
MARVEL COMICS
CURRENT GUIDE PRICE: #25—$5.00 and #309—$1.25

With the recent release of **X-Men: Onslaught**, fans were made brutally aware of the fact that Charles Xavier is just as human as the rest of us. He has problems, low points, and all that has lead to the appearance of Onslaught. During the course of **X-Men: Onslaught**, fans were made aware that Onslaught is not made up of Xavier alone. Gambit (along with mess of random) is that the other "evil" half of Onslaught is Magneto.

In **X-Men** #25, Xavier did the unthinkable. He used his mutant power to "erase" Magneto's mind. This act left the Master of Magnetism virtually an empty shell. While that was in his mind (y'know, cleanin' things up), that would have been the perfect opportunity for Magnus to make himself comfy in Xavier's mind. The clincher occures in **Uncanny** #309, where Xavier has a discussion with Magneto, in his own mind. During the course of #309, Xavier examines his life, the role of his subconscious is played by Eric Lehnsher, a.k.a. Magneto. Now these books may not count as the first appearance of the big and clunky Onslaught, but the seed was planted in these issues. ■

FAN FLASH BACK

JUSTICE LEAGUE OF AMERICA #195-197
DC COMICS
COVER DATES: OCTOBER, 1981 - DECEMBER, 1981
WRITER: GERRY CONWAY
ARTISTS: GEORGE PEREZ & KEITH POLLARD
CURRENT GUIDE PRICE: $2.25 EACH

Looking back, there was just nothing cooler than the old JLA/JSA team-ups in **Justice League**. Like clockwork (usually every summer) and without any prompting, DC would give us kids two generations of the World's Greatest Superheroes in just one measly 60¢ comic. And though every team up is worth searching out, **JLA** #195 - 197 was especially cool because it featured the art of one of the most talented pencilers in comics—George Perez. This crossover pitted the JLA (Batman, the Atom, Black Canary, Firestorm & Wonder Woman) & the JSA (The Golden Age Superman, Flash, & Hawkman as well as Johnny Thunder & Hourman) against another DC tradition, The Secret Society of Super-Villians. Led by the Ultra Humanite, The Secret Society was deadset on destroying all superheroes, *all of them*. Needless to say, the heroes kick butt as the mayhem ensues beautifully illustrated by Perez, this is just another example of a DC comic that is not a fun read. A must have. ■

Have you noticed how hot it is? Sure, it's summer time and all, but this is ridiculous. It's far too hot to write a snappy introduction to this section of the magazine, let's face it. You'd only be reading something about ***Preacher*** *and* ***Lady Death*** *on a nude beach or* ***Spawn*** *finally dunking those bratty* ***Gen13*** *kids in the deep end of the pool. And who needs lame stuff like that. Whew, it's hot.....*

15 FAN

ONE

TWO

PREACHER #1 (DC COMICS) THE TEXAS BAD-ASS IS STIRRING UP BOTH THE FANS AND THE INDUSTRY WITH CONTINUING TALES OF VIOLENCE AND DEBAUCHERY.

PREACHER #2 (DC COMICS) WHAT CAN BE SAID ABOUT #2 THAT HASN'T BEEN SAID ABOUT #1 EXCEPT THAT THE VIOLENCE AND DEBAUCHERY GOT BETTER AND BETTER.

THREE

LADY DEATH: THE ODYSSEY #1 (CHAOS! COMICS) SHINY GOLD BUMPY! SHINY GOLD BUMPY! SHINY GOLD BUMPY! SHINY GOLD BUMPY! SHINY GOLD BUMPY! SHINY GOLD BUMPY! THAT ABOUT SAYS IT ALL.

FOUR

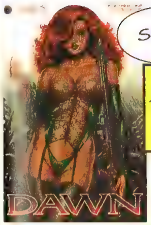
WITCHBLADE #1 (IMAGE/TOP COW PRODUCTIONS) WITH THE TOP COW SPLIT FROM IMAGE, THIS SAUCY LITTLE WENCH HEADS OUT INTO THE GREAT UNKNOWN ARMED ONLY WITH A FABULOUS ARTIST AND A GREAT STORY. SHOULD BE ENOUGH!

FIVE

WITCHBLADE #2 (IMAGE/TOP COW PRODUCTIONS) AS LONG AS TOP COW CAN KEEP MICHAEL TURNER ON THIS BOOK, THEY'LL HAVE NO PROBLEMS KEEPING THE FANS WANTING MORE.

SIX

ABSOLUTE VERTIGO (DC COMICS) THE DISPUTED FIRST APPEARANCE OF THE PREACHER IS STILL GOING STRONG AS THE FANS TRY TO FIND A COPY TO CALL THEIR VERY OWN.

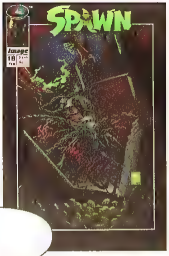


SEVEN

DAWN #1 (SIRIUS) SHE WAS A BAD GIRL BEFORE THERE WERE BAD GIRLS, AND IT LOOKS LIKE SHE'LL BE A BAD GIRL AFTER ALL THE OTHERS ARE GONE.

EIGHT

SPAWN #18 (IMAGE/TODD MCFARLANE PRODUCTIONS) A NEW ENTRY TO THE LIST, BUT NOT NEW TO THE FANS THAT HAVE SHELLED OUT THE CASH TO COMPLETE THEIR *SPAWN* RUN!



NINE

SPAWN #21 (IMAGE/TODD MCFARLANE PRODUCTIONS) ACT AS #8 MIT - *SPAWN* MIT - G THE RE-VE D. THE L LOW E ISSUES RE-LAUN- VAMPING THE M

TEN

WOLVERINE #100 (MARVEL COMICS) DO YOU WANT WOLVIE TO GET HIS ADAMANTIUM BACK? WE SURE DO! SEND AS MUCH CASH AS YOU CAN TO *FAWM*, AND WE'LL USE THE MONEY TO RE-CREATE THE ORIGINAL ADAMANTIUM BONDING EXPERIMENT! MAKE SURE YOU CHECK WITH YOUR PARENTS BEFORE YOU SEND THE MONEY!

ELEVEN

POISON ELVES #1 (SIRIUS ENTERTAINMENT) AN INDEPENDENT WITH ATTITUDE THAT TOOK OFF RUNNING WHEN DREW MADE THE MOVE TO SIRIUS.

TWELVE

CAPTAIN AMERICA #495 (MARVEL COMICS) WAID AND GARNER HAVE FINISHED THEIR IMPRESSIVE RUN ON THIS OLD WAR-HORSE. A BIG ROUND OF APPLAUSE FOR THE GUYS THAT MADE THE BOOK GREAT AGAIN. THE NEW GUARDS GOT A LOT TO LIVE UP TO IN THE FANS' EYES.

FIFTEEN

FOURTEEN

STRAY BULLETS #1 (EL CAPITAN) FOUR WORDS: GONNA BE A MOVIE!

THIRTEEN

STARMAN #1 (DC COMICS) THIS IS BEING BUMPED AROUND THE LIST, BUT IT'S BOOKS LIKE THESE THAT MAKE ME MOST STAYING POWER: SOLID WRITING-SOLID ART-SOLID CHARACTER-SOLID BOOK!

HITMAN #1 (DC COMICS) SOME PEOPLE GOT A LITTLE EXCITED AND TRIED TO SLOT VARIOUS BOOKS INTO THE FIFTEEN PREMATURELY. AT *FAWM* WE LIKE TO MAKE SURE A BOOK'S GOT LEGS BEFORE THE HONOR OF THE FIFTEEN LIST IS BESTOWED. EITHER WAY, THIS IS ANOTHER CASE OF ENNIS FEVER.

collecting at the top

THE HIGH END MARKET REPORT

GOLDEN AGE ART FIND!

joe mannarino

What is likely the largest amount of published, DC Golden Age art has been "discovered." The art and comics were in the possession of DC comics Golden Age artist Chester Kozlak. Kozlak illustrated various projects for National and All American Publications from 1942-1947. His work includes adventures featuring The Flash, Green Lantern, Atom, Wildcat, Hawkman and The Justice Society. To assist in his illustrating duties, Chet was often given comic books, tear sheets and some fifty pages of published original art from some of DC's leading artists to use as character guidelines. When Chet left comics in the late 1940s to return to Minnesota, he kept his modest collection of art samples, loose comic book pages, and complete comic books These have been in his possession for nearly 50 years.

The art is a true find! The pages are beautiful and most are in excellent shape. Precious little DC Golden Age comic book art is known to exist. The appearance of one interior page of quality superhero art from that period often gives many of us cause to celebrate. Yet, the collection includes spectacular splash pages (usually the first page of the book or story) as well as interiors

The Kozlak collection contains the fine line work of Burnley, the brush work of a young Kubert, the innovative action of Hibbard, Hasen and Reinman and a host of others illustrating such characters as Flash, Green Lantern, Wonder Woman, Hawkman, Atom, Dr. Fate, Starman and the Justice Society.

Joel Thingvall and Chris Budel from The Nostalgia Zone unearthed the find and have been kind enough to provide us with much of the above text plus details of some sales. Interior pages have sold for as much as $9,500. The top price was realized for a beautiful Jack Burnley page from **All Star Comics** #11 featuring the members of the Justice Society Of America.

The exciting news is that several pages were withheld from the initial offering in order to be featured in Christie's upcoming Fall Comic Collectibles Auction Highlights include two great, early Green Lantern splash pages from **All American Comics** and a Joe Kubert Hawkman splash page from **Flash Comics** #72.

This treasure trove from the Golden Age is full of one of a kind items and unique gems from this hallowed age of comics. ■

Joe Kubert Splash Page #72

ALL STAR #9 BURNLEY ART

[illegible] Special #8	NM	6	Conan The Barbarian #10	VF	45	Iron Man #100	NM	15	Punisher Ltd. #1	NM	15
[illegible] Special #13	NM	12	Conan The Barbarian #11	VF	45	[illegible]	[illegible]	[illegible]	Punisher Ltd. #2	NM	8
Amazing Spider-Man #129	VF	[illegible]	Conan The Barbarian #12	F/VF	20	[illegible]	VF/NM	15	Punisher Ltd. #4	NM	8
Amazing Spider-Man #162	VF/NM	15	Conan The Barbarian #13	VF	24	[illegible]	VF/NM	15	Punisher Ltd. #5	NM	8
Amazing Spider-Man #175	NM	23	Conan The Barbarian #15	FN	24	[illegible]	VF/NM	20	[illegible]	NM	8
Amazing Spider-Man #200	VF/NM	25	Conan The Barbarian #16	VF/NM	25	[illegible]	F/VF	16	Savage Sword of Conan #2	VF/NM	30
Amazing Spider-Man #229	VF/NM	16	Conan The Barbarian #17	VF/NM	[illegible]	[illegible]	VF/NM	16	Savage Sword of Conan #4	NM	15
Amazing Spider-Man #252	NM	14	Conan The Barbarian #19	[illegible]	[illegible]	[illegible]	VF	15	[illegible]	NM	15
Amazing Spider-Man Annual #3	F/VF	15	Conan The Barbarian #20	[illegible]	[illegible]	[illegible] #15	VF/NM	[illegible]	[illegible]	NM	15
Amazing Spider-Man Annual #14	VF/NM	20	Conan The Barbarian #21	[illegible]	[illegible]	[illegible]	NM	[illegible]	[illegible]	NM	[illegible]
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[illegible]	[illegible]	[illegible]	Daredevil #182	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Secret [illegible]	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	Daredevil Annual #4	[illegible]	[illegible]	Marvel Graphic Novel #1	NM	25	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Graphic Novel #4	NM	30	Shadow #1	[illegible]	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Spotlight #12	VG	[illegible]	Swamp Thing #3	NM	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Spotlight #29	NM	13	Tomb of Dracula #1	VF	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Super Heroes #18	VG	[illegible]	Tomb of Dracula #4	F/VF	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Team-Up #1	VG/F	25	Tomb of Dracula #5	F/VF	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Team-Up #15	NM	13	Tomb of Dracula #6	F/VF	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Team-Up #18	NM	13	Uncanny X-Men #124	NM	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Marvel Team-Up #19	NM	13	Uncanny X-Men #127	NM	[illegible]
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[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Punisher (Ltd.) #1	VF	23	[illegible]	[illegible]	[illegible]

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A LOOK AT WHAT'S HOT AND WHAT'S NOT IN COMICS THIS MONTH

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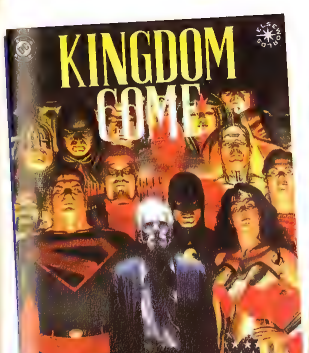
Ah, these hazy days of summer. Both school and a deluge of action-packed movies are out, the birds are on the wing, and the oppressive humidity is causing comic covers to peel faster than the skin on a political protester attempting self-immolation.

Summer, that magical time of the year when all of the various publishers are releasing their biggest high profile books, and the corresponding increase in sales begins to finally make the entire comic industry's future somewhat more certain than that of the current Soviet government.

For that, and for the increasingly more revolutionary advances in mosquito abatement technology, we are grateful.

MARVEL

It was a deceptively simple task that was put before the average comic retailer only a few months ago. We had to determine, sight and salient detail unseen, whether or not the corporation formerly known as the House of Ideas would be able to produce a highly successful mega-crossover during what may be one of the most anemic periods in the history of the industry. Marvel, intent on soliciting our support, lovingly bombarded us with solemn confirmations that the whole Onslaught storyline might even ultimately be bigger than "Atlantis Attacks," less generally goofy than **Secret Wars**, more collectible than the entire Marvel U.K. line combined, and herald some momentous changes that could affect the Marvel universe until the end of time.



Time passes of course, and now we suspect that forever might just mean a 12 month contract or two, and we're finally privy to the fact that Onslaught is really everyone's favorite bald head pointy helmet wearing telepath who just happens to be in the throes of a Magn-ego complex.

Naturally, all of the X-titles are selling better than they have all year. However, the real Marvel victory of the month can be seen in the sales figures of the "non-mutant" Onslaught tie ins. This is where real growth occurs. Selling an extra five copies of **X-Men** doesn't make me sad, but selling an extra twenty copies of **Hulk** and **Avengers** makes me ecstatic to be alive.

At the risk of sounding repetitive, it's worthy of mention that everyone who's bothered to check out any one of the last few issues of **Daredevil** at my behest has put the title on their subscription list. In some cases, non-subscribers have actually joined our club in order to assure that they get a copy. Remember the depression that set in when you couldn't find those first few issues of **Cap** that featured the Waid/Garney team? Consider yourself warned, again.

DC

Is it the comic event of the year or is it just the miniseries that's most likely to convince someone that he should start reading comics again? The book in question is **Kingdom Come**, and if the future of the DC universe is going to be this captivating, perhaps Marvel should just unleash the Sentinels now and get it over with ("In this fiscal quarter, everybody dies!").

Not only is this the biggest seller for DC since **Superman** #75, it's the only comic that looks like a **Where's Waldo** book painted by Botticelli.

Of course, DC has been releasing some other books in addition to the aforementioned blockbuster. The most impressive sales spike of the month had to be the crossover issues of **Green Lantern** and **Green Arrow**. Actually, Dixon and Damaggio's work on **G.A.** had been attracting new readers for some time now.

One of the disappointments of the month was the extraordinarily unimpressive sales of the "Legacy" preludes that appeared in **Shadow of the Bat** #53 and **Batman** #533. Perhaps comic readers have had their collective fill of Legacy virus stories.

BROADWAY

Although **Fatale** continues to sell more copies each month, the entire line isn't exactly taking the world by storm. However, that may be the lesser of many evils. Unlike many new companies that start their lives with a publicity induced, over-ordering frenzy (see: **Defiant**), Broadway titles seem to be slowly building a steady readership (see: **Valiant**). Of course, it's still too early to tell if that readership will continue to grow to more significant numbers or if everyone will just, as if some magic switch was thrown, give up on all of these titles (see: **Tekno**).

IMAGE

With rumors of a big breakup in the offing, perhaps the principal creators are holding back some of their more impressive work. The buying public is certainly withholding its purchasing dollars.

At this point, however, Image does have some upcoming titles that people seem moderately excited about; among them are **DV8**, **The Darkness**, Alan Moore's **Supreme**, Terry Moore's **Lady Supreme** and Dinty Moore's Stew Supreme.

As for this month, **Witchblade** is still selling really well—#1 for $12, #2 for $8, and the **Witchblade** 1/2, published by this very magazine, for $15.

DARK HORSE

Again, no new news here: **Star Wars** sells. Legend titles have an incredibly strong following, **GI Joe** orders have dropped to one copy, the *Barb Wire* movie should've gone straight to video, and the **Barb Wire** comic has already gone straight to the quarter box.

INDEPENDENTS

There seems to have been a small lull in the indy category. Perhaps some publishers are waiting for the big conventions, taking place approximately five minutes after I write this, to release stuff. There are a few titles being discussed that are fairly new to the racks…

Cauldron—a book that features some nice painted art and a clever fantasy based storyline.

Very Vicky—to dig it is to forgive its not-so-tight art and to just accept that it's perhaps the social event of the season.

Cyberfrog—very much like an Image comic on crack.

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COMICS WORTH READING

Akiko, by Mark Crilley published by Sirius, is a wonderful comic book which entertains its readers with fresh characters, lively illustrations, and a fast paced plot. Mark Crilley has created a delightful world (Smoo) with a multi-generational appeal. It's a comic that I eagerly anticipate reading every month.

Another Day, by Mario Mirandez and published by Raised Brow, is now in its second printing. Only 3,000 copies of the first printing of #1 were produced. Since they sold out, Mario has produced a second print of 2,000 copies. How much do I like this comic? I have first printings left, but they're not for sale. I'm holding on to those and only selling second printings. I continue to recommend that you read **Another Day** but be prepared for something completely different.

My plugging of **Kingdom Come** by Mark Waid and Alex Ross won't add to their already formidable sales total of the first two issues. But just in case there's anyone out there that hasn't read either of these first two issues yet, this is your last warning! Read this series or be left behind forever!

P.S. For a good story, pick up any comic Mark Waid writes. You won't be disappointed.

SELLING LIKE HOTCAKES ON SUNDAY EVENT COMICS

Not only will **22 Brides** make a great movie someday, but the soundtrack will certainly blow away whatever Disney pop pap they're trying to force on an unsuspecting public and save us from yet another bad Academy Awards broadcast.

MARVEL

A year or so ago, **Captain America** languished on the shelves. Quantum would order five, sell three. Then Waid and Garney took over, and six months later Quantum would order thirty and be certain they'll sell out even as I increased my orders each month. Sources tell me that the new Waid/Garney creative team doubled circulation over eight issues from an estimated 45,000 copies to approximately 90,000 copies a month. Now comes the following announcement: Rob Liefeld will be taking over the book. I guess we know how Marvel rewards success! My biggest problem nowadays is sweeping my floor and disposing of the hair that my Cap fans keep ripping out of their heads.

CHAOS!

Lady Death is like an energizer bunny with hooters; she keeps going and going and going.

IMAGE

Gen 13 is so hot even the awkward Fire From Heaven Crossover couldn't slow it down.

TOP COW

As **Witchblade**. Whether she's hanging out with Medieval Spawn or by herself, the "Blade Babe' is blowing out of the store.

TOPPS

Back issues of the **X-Files** comic are still going strong but new sales dipped when Topps shipped three consecutive issues in three consecutive weeks. This must be a new editorial marketing strategy: Don't ship anything for two months, then ship three issues in three weeks. The results of this dubious strategy should serve as a lesson to other Comic Companies: Kids, don't let this happen to you.

KEEP AN EYE OUT FOR THESE COMICS

Europa & The Pirate Twins, from Powder Monkey Press—a manga action comic by Harvey Mercadoocasio.

Kid **Death & Fluffy**, from Event—I foresee that comics will never again be the same.

The **Promise**, from A.D. Press—what if your favorite teddy bear was also your mystically powered protector? **The Promise** promises to be a manga adventure worth reading even if you're not a manga fan.

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While our Northern counterparts are enjoying Spring Break, we in Australia are experiencing Winter chills. This is the perfect excuse for staying at home, curled in a blanket and sifting through this month's offerings of comics.

NEW RELEASES

No one is safe—Onslaught is indeed proving to be a hit with dedicated X-readers. However, non X-Onslaught titles are slower to move but still doing well DC/Vertigo titles are a popular line this month: **Vertigo Verite's Girl** is selling out and **Terminal City** is doing just as well. We anticipate the Dark Horse's Blanc Noir line and DC's Helix line to follow suit. **The Preacher Special Saint of Killers** is also selling well. DC's will be done: **Kingdom Come** is flying off the shelves—it's an easy sell since it embodies what all comics should: great artwork and a superb story. **Nine Princes In Amber** was a surprise seller too. The hot Image title is **Witchblade**. **Sin City: That Yellow Bastard** is also a consistent seller (see the **Kingdom Come** reasoning).

MARVEL

X-Men titles continue to do well while **Spider-Man** sales keep dropping. There is a definite ambivalence towards Marvel as the threat of Onslaught has many readers wondering what to keep collecting!

DC

The **Batman** titles have been doing very well, probably as a reaction from the "Contagion" storyline. With the news of no-more-crossovers after "Legacy" for a while, readers' interests have renewed. **Hitman,**

Reprinting the originals, in affordable facsimile format! Easy-to-buy, easy-to-read, available in comics shops or from the publisher! HBO's Crypt-Keeper and stories are adapted from EC comics!!

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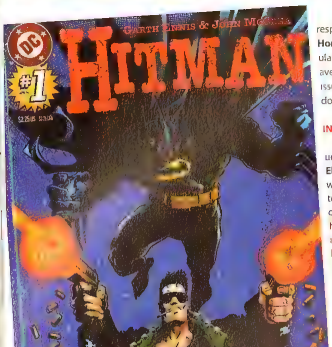

Impulse, **Flash** and **Starman** sales have been showing greater growth.

The Vertigo line has been consistent in sales. **Preacher**, however, is by far the most noticeable high seller. Garth was here in February and we want him back again!! The Goldie Factor in **The Dreaming** is quickly becoming a fan favorite—where are the Goldie toys and posters??

IMAGE

Sales are dropping even on mainstay titles like **Spawn**. Diehard fans are enjoying the "Fire From Heaven" crossover, but overall it's not received a positive response. **Maxx** had a resurgence due to the cartoon showing on Saturday nights. **Bone** still does well.

DARK HORSE

Sin City, be it current or back issue stuff, sells! Customers want more **Aliens** and **Predator** stuff. **Tarzan** stories remain consistent in sales.

CRUSADE

Crusade sales are down by a big way. **Atomik Angels**, despite the Freefall appearance, didn't sell well. **Shi** maintains a respectable base but **Horseman** isn't as popular. **Tomoe** sales were average. However, back issues of **Shi** or **Tomoe** do quite well.

INDEPENDENTS

Sirius sales continue to improve. **Poison Elves** and **Dawn** do well, especially in terms of merchandise. Verotik titles have a small but increasing customer base. **Satanika** appears to be the favorite, and again, the merchandise does well. **Stray Bullets** is quickly becoming one of the hottest independent titles asked for. C'mon, give us more **Ash**!! Anticipation for back issues and new issues is always positive. **The Crow: Flesh and Blood** moves much slower than the **Dead Time** miniseries, although **Crow** interest is being stirred by the impending movie release. **The X-Files** are still going strong but other Topps titles aren't selling well.

We have noticed more women readers slowly coming into the stores. (We know they're out there!) In terms of being able to offer great new titles to the regular customer to read or to entice a new customer to collect, Garth Ennis' books seem to be well received and independent titles are definitely increasing readers' interests. All Hail **Kingdom Come** as the strongest and best title offered this month.

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Welcome to the latest report from Lee's Comics. This month is a little small, but chock full of information! So, pay close attention, and here we go!

CALIBER

For those of you that have been paying attention, Caliber was almost non-existent in my earlier reports. This will be the fourth month in a row that I have decided to write about this publisher. This company is steadily getting better and this month's titles are no exception.

Moebius Comics #1 just shipped. Since it has not been on sale for more than two days as of the time of this writing, I cannot give any real sales information. But, as most people know, I am rarely short on opinion. I have been a big fan of Jean "Moebius" Giraud since I read his **Blueberry** graphic novels five years ago. So, I may be a little biased. The cover is an awesome piece of artwork. The inside art is very clean and extremely detailed. Some of my customers were turned off because it is in black and white, but I liked it. Still, I would not mind if they decided to publish it in color either. This is the small press book of the month!

Kabuki: Masks of the Noh #1 did better than all its predecessors! I ordered 50 copies and came within a few issues of selling out after ten days! I was a little leery of the three different covers when I first ordered this comic, but the fans have spoken. I will be increasing our orders for the future.

DARK HORSE

Star Wars: Shadows of the Empire #2 sold as well as #1! I ordered 85 copies again (see last month's report) and sold 65 in the first week. The **Star Wars** titles still sell the best at Lee's for the Dark Horse line except when a new **Sin City** series comes out. When that happens, **Sin City** sells just a little better at 100 copies per issue. Speaking of **Sin City**…**Sin City: That Yellow Bastard** #5 just came out. And I must say that each issue is too short!

DC

The "Legacy" prelude stories have started shipping. After reading them, I think that this storyline will be better than its "Contagion" predecessor, the reason being that we get to see Batman fight Ra's Al Ghul again! Look for **Detective** #700 if you want to read it for yourself.

Batman GCPD #1 is a spin-off miniseries worth checking out. There are a few reasons. Writer Chuck Dixon is well known for his scripting chores on both **Batman and Robin**. Penciller Jim Aparo is a veteran Batman artist. Most important, though, is inker Bill Sienkiewicz. Sienkiewicz has a knack for infusing a lot of power into his art. A recent example is his work on

another Star in the Gemstone Universe

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COMIC BOOK MARKETPLACE

Spectacular Spider-Man inking for Sal Buscema. In both cases, (**Batman: GCPD** and **Spectacular Spider-Man**) Sienkiewicz is inking for artists that have had so much work published that their style is too familiar to stand out on its own. Sienkiewicz's inking adds a vivacity to the artwork that really appeals to the eye. I have no sales info for this comic, as it just came out, but I am confidant that this miniseries will sell well!

I try not to report on subsequent issues of any given title so as to avoid boredom on the part of the reader. I do make exceptions when that the title in question is so noteworthy that I feel compelled. **Kingdom Come** #2 is the perfect example.

It has now been one month since Lee's received the first issue of **Kingdom Come** #1 and there are presently 20 copies left from an order of 275. As soon as I received the second issue of **Kingdom Come** copies of the first issue picked back up. I was grateful that I had not sold out of the first issue just yet. By the time you read this I am sure all my copies of #1 will be long sold out. Just for your information, I ordered 240 copies of **Kingdom Come** #2 and sold 95 in the first week.

The last items I want to report on for DC are the Paradox Press Big Books. I had not read any of these books until the latest, the **Big Book of Little Criminals** arrived. I picked it up out of curiosity and burned through it in about two hours. Consequently, I am now reading the rest of the Big Books and have found that all of them are lots of fun and have some very interesting facts. Also, the variety of artwork is almost overwhelming. All of these books are worth reading, but I really encourage you to read the **Big Book of Little Criminals.** It is the best of them all!

HALLOWEEN COMICS

I have enjoyed James Hudnall's work quite a bit over the years. The comic that kicks out the most in my mind is his Lex Luthor one-shot from DC a few years back. I kept that in mind when I ordered **Espers** (which Hudnall scripted. Initially, the title was terrible, but they have picked up quite a bit with the release of issue #2. Check it out!

MARVEL

By the time this report sees print, the "Onslaught" non crossover will be in full swing. (All whatever # of different comics.)

I really liked **Onslaught: X-Men** #1! I keep up with all of the **X-Men** titles but generally find I am forcing myself to finish the comic. Not since the "Age of Apocalypse" storyline have I been this interested in reading **X-Men**. I ordered 225 copies of **Onslaught: X-Men** and sold out in the first five days. My recommendation is that if you have been holding off buying **X-Men** for a while, now is the time to pick it up!

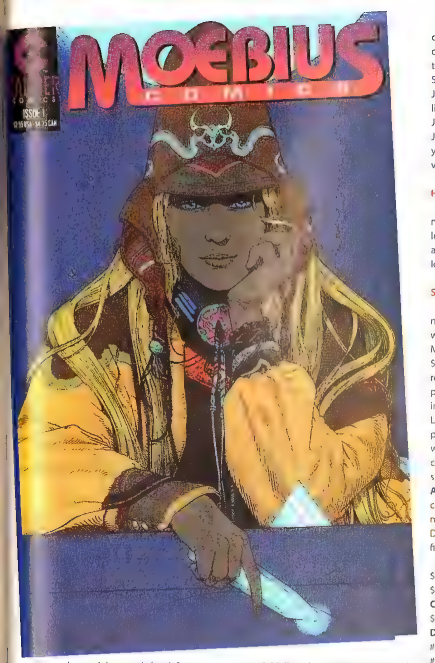
SIRIUS

Akiko has been a big seller lately. When the first title **Akiko on the Planet Smoo** came out, my orders were light. It looked good to me but I ordered on the side of caution and sold out of six issues immediately. I have slowly increased my orders to 25 copies, which seems to be the number that will sell well with a few copies left for back issues. I have not read it yet, but my Lee's San Mateo manager Stephanie Delaney has read every issue and highly recommends it!

TOPPS

Space: Above and Beyond—The Gauntlet sold well. I ordered 20 copies and sold 17 in the first week. Yanick Paquette's art continues to stand out as the best from Topps.

Topps has been doing a good job adapt-



ing licensed material to comic book format. Just look at **X-Files.** The latest example is **Dragonheart** #1. It features a great cover by the Hildebrandt brothers and good interior penciling by Ron Lim. I have not seen the movie yet, but I did enjoy reading the comic. This is the best adaptation of a movie I have seen in a long time.

RELATED PRODUCT

This month I want to talk about the videos available from Viz Communications. As most of you know, Viz has the finest line of Japanese comics available on the market. But, did you know that Viz has one of the best selling selections of Japanese animation on the market? Here at Lee's we started very slowly with their videos since we were initially only receiving 20-30% off. Our sales were decent but the profit margin was so low that we were not really making any money trying to display the whole line of videos. Well, about two years ago, we started going direct to Viz. As long as we met the minimum order, we were able to increase our discount and therefore our ability to market their product. Presently, we receive 50% off and now sell around 10 copies of the latest *Ranma 1/2* video in the first month of sales. Video as a separate department is worth about 5% of our sales, and we now have a goal of increasing that to 10%. By diversifying our product line with a related product that is outside the normal distribution circles, we have solidified our standing in the retail community with a minimum of effort. Also, our customers really appreciate it since they do not have to travel to Japan Town in San Francisco just to find their favorite Japanese animation. Consumers—if you like Japanese comics then you will like Japanese videos. Retailers—If you sell Japanese comics, then I highly recommend you carry Japanese videos, especially Viz videos. You will not regret it.

HEAVY METAL

One last comment. *Heavy Metal* the movie is now available for purchase at your local video store. It is digitally re-mastered and should be viewed by everyone that loves animation. 'Nuff said!

SILVER AGE

The Silver Age sales for the past two months have been pretty good. Just today we had a rare highlight. Lee himself sold a Mint copy of **Fantastic Four** #48 for $1,000!! Naturally, the rest of the Silver report will seem a little lackluster in comparison. Plus, the only comics worth reporting are Marvels. As I promised last month, Lee's acquired a lot of DC Silver Age in preparation for the San Diego Con. Since I want our regular customers to have a chance at these comics, I put them out for sale right away. The only comic to sell was a **Atom** #1 in Good at **Overstreet** value. The conclusion I have is that most collectors are more interested in Marvel Silver rather than DC Silver even though DC's are harder to find. In the meantime.

ASM #23 GD $33, #25 GD $25, #38 VG $32, #39 VG $40, #92 VG $10. Ann #1 GD $44; **Avengers** #14 GD $13, #15 GD $13; **Captain America** #100 GD $34, #109 FN $25, **Daredevil** #4 GD $21, #14 VG $13; **Doctor Strange** #2 VF $12; **FF** #19 GD $32, #44 VG $13; **Hulk** #181 FN $120; **Iron Man** #5 VG $14, #12 VF $17; **Silver Surfer** #4 GD $49, #6 VG $18, #17 VG $12.

Okay, you get the idea. Here are a few recent comic sales to pique your interest.

Spider-Man Platinum #1 Near Mint for $75 (the Todd McFarlane #1 edition)

Superman Platinum #75 Near Mint for $20 (no joke, we sell this stuff cheap)

Star Wars: Dark Empire #1 in Near Mint for $20

Wolverine #1 (by Chris and Frank) in Near Mint for $20

Wolverine #1 (continuing series) Near Mint for $20

That's it for this month's report. You got to read it and I got to report it.

Next issue you can expect a full report on the San Diego Con. If we sell it, I will report it! In the meantime, support **FAN!!** ■

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest selection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "minimum average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases where market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall earning.

PRICING INDICATORS

Titles listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and unmarred fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. *100% of Near Mint price.*

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. *Between 70 and 75% of Near Mint.*

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. *Between 45 and 45% of Near Mint.*

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. *Between 28 and 30 % of Near Mint.*

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraided and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. *Between 14 and 16% of Near Mint.*

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibilism for most collectors, brings 30-50 per cent of the Good price. *Between 5 and 10% of Near Mint.*

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. *About 2% of Near Mint.*

Contact us online at: PriceFAN @ aol.com

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No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40 32-1st code approved issue 75.00
41-50 ..... 60.00
51-70 ..... 42.00
71-93, 95-105 95-1st monster issue (11/65) 32.00
94-Aquaman cameo 37.00
106-109-Monster-c/stories by N. Adams-c/a 36.00

ADVENTURES OF CAPTAIN AMERICA
Sep 1991-No. 4, Jan 1992 (4.95, color, limited series)
Marvel Comics
1-4-Nicieza-s, Maguire-a (1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX
(also see X-MAN, 5884 & THE FURTHER ADVENTURES OF...)
May, 1994-No. 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics
1-Characters from X-Men 5.00
2-4 ..... 4.50
TPB-r(14.95)-r/1-4 ..... 15.00

ADVENTURES OF JERRY LEWIS, THE
(See SUPER DC GIANT)
(Adv. of Dean Martin & Jerry Lewis #1-40)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 ..... 40.00
61-80, 66, 74-Photo-c 30.00
81-91, 93-96, 98-100, 89-Bob Hope app.; 94-Rock Sprang-c 18.00
92-Superman cameo 25.00
97-Batman/Robin x-over; Joker-c/story 35.00
101, 103-104 Neal Adams-c/a 30.00
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105-Superman x-over 23.00
106-111, 113-116 ..... 9.00
112-Flash x-over 23.00
117-Wonder Woman x-over 13.00
118-124 ..... 6.00

ADVENTURES OF SPIDER-MAN
Apr 1996-Present (99¢, color)
Marvel Comics
1-5-based on animated series 1.00

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Jan, 1987-Present
DC Comics
424 ..... 2.25
425-449 435-Baseman 2.00
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465-479 481-490 491-Last \$1.00-c 1.25
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496-Doomsday cameo 5.00
496, 497-2nd printings 1.25
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505-(2.50)-Holographic foil-c ed. 2.50
0, 518-525 0-(10/94); 518-(11/94) 1.50
526-537 526-begin 1.95-c, 527-return of Alpha Centurion (Zero Hour), 533-Impulse-c/app., 535-Luthor-c/app., 536-Brainiac app., 537-Parasite app. 2.00
Annual 1 ('87)-Starlin-c & scripts 1.50
Annual 2 ('90)-Lobo app. 2.25
Annual 3 ('91, 2.00)-Armageddon 2001 ..... 2.25
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story 2.75
Annual 5 ('93, 2.50)-Bloodlines Earthplague 2.75
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story 3.00

Annual (1995, 3.95) Year One story ... 4.00
Annual (1996, 2.95) "Legacies of the Dead Earth" 3.00

ADVENTURES OF THE FLY
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#1 (of 4) Flat cutouts, Radio Comics
#2 thr. #4 ... 150.00
#2 ... 250.00
#3 ... 195.00
#4 Fly / Powell's Shield x-over ... 195.00
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#1, #3, #5, #7, #9 Black Hood & Jack-O-Lantern app. Shield #6 (#1) ... 45.00
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#2, #4, #6, #8, #10 Black Hood app. Shield #6 (#1) ... 12.00

ADVENTURES OF THE JAGUAR, THE
Aug.-1961 thr. 15, Nov. 1963
#1 thr. #5 Publication (Radio Comics)
#1 (Aug. '61) The Jaguar ... 140.00
#2 thr. #5 Last Jaguar ... 12.00
#2 Gulpil app. ... 52.00
#3 ... 40.00
#4 thr. #5 The Catgirl, Black Hood app. ... 12.00

ADVENTURES OF THE MASK
Jan. 1996-Present (2.50) cover
Dark Horse Comics
#1 Based on cartoon ... 2.50

ADVENTURES OF THE X-MEN, THE
Apr. 1996-Present (1.95) cover
Marvel Comics
#1 Based on TV show, 3-Sp. Gen-Man-x/app. ... 3.00

AGENT THREE ZERO
Sep.-1993 (3.95) one-shot
Malibu Comics
#1 Polybagged w/card & mini-poster, Plant c/a (1st issue) ... 5.00

AGE OF APOCALYPSE: THE CHOSEN
Apr. 1996 (2.50) one-shot
Marvel Comics
#1 Wraparound c ... 3.50

AGE OF INNOCENCE: THE REBIRTH OF IRON MAN
Jul. 1996 (2.50) one-shot
Marvel Comics
#1 Iron Man & Tony Stark ... 2.50

AGE OF REPTILES
May 1996-Present (2.95) color (w/ red tones)
Topps Comics
#1 Dinosaurs & Aliens and c ... 3.00

AKAO ON THE PLANET SMOG
Jan. 1995-Present (2.50/3.95 B&W)
Viz
#1 (3.95) gatefold c, Crilley sca ... 4.00
#2 ... 2.95

#1 Predator: The Deadliest of the Species

AKIRA
Sep. 1988-No. 38 Dec. 1995 (3.50/3.95/6.95, color, oversize)
Epic Comics
1 ... 20.00
1 2-2nd printings ... 5.00
2 ... 5.00
3 ... 4.00
17-33, 37-Begin 3.95-c ... 3.00
34-38 (6.95) 37-Tetsuo back-up, Gibbons, Williams III & Moebius, Al and Pratt, Tatts, Rein-o, Van Fleet, O'Neill, Madarena-grn-ups ... 7.00

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Sept.-Dec. 1967, No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1 3.4 & 10, all by Russ Manning ... 5.00
2-Same contents as #1 ... 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, w/ inserts)
1-1st appearance Aliens in comics ... 25.00
1-Second printing ... 5.00
1-Third - Sixth printings ... 2.00
2 ... 15.00
2-Second printing ... 3.00
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3 ... 3.00
4 ... 6.00
5, 6 ... 4.00
5 & 6-2nd printings ... 2.00
Aliens Mini-Comic 1 (2-09, Aug'91) Included in Aliens Portfolio ... 8.00
Aliens Platinum Edition (See Dark Horse Presents, 1) ... 10.00

ALIENS
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V2 #1 ... 10.00
V2 #2-3rd printing (30 2.25) ... 2.25
2 #4 ... 6.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini-series)
1 3 Sculpture portfolio-c ... 2.50

...BERSERKERS
Jun. 1995-No. 4, Apr. 1995 (2.50, color, limited series)
1-4 ... 2.50

...COLONIAL MARINES
Jun. 1993-No. 10, July, 1994 (2.50, color, limited series)
1, 10 ... 2.50

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Nn-flame-alistory, w/ paper-c ... 3.00

...EARTH WAR
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1-Sam Keith-a/p-c/ all ... 4.00
1 2nd print ... 2.50
2 ... 8.00
3, 4 ... 6.00

...GENOCIDE
Nov. 1991-No. 4, Feb. 1992 (2.50, color, w/ inserts)
1, 4-Sculpture painted c ... 4.00
1, 4-Sculpture painted c & Wraparound c, pull-out poster ... 2.50

...HIVE
Feb. 1992-No. 4, May, 1992 (2.50, color mini- series)
1, 4-Kelley Jones c/a (1 a ... 2.50

...LABYRINTH
Sept. 1993-No. 4, Jan. 1994 (2.50, color, mini- series)
1-4 1-Pg intro c ... 2.50

...MONDO HEAT
Feb. 1996 (2.50, color one- shot)
1 ... 2.50

...MONDO PEST
Apr. 1995 (2.95, color one- shot 44 pgs.)
Wraparound Dark Horse Comics #22, 24 ... 3.00

...MUSIC OF THE SPHERES
Jan. 1994-No. 4 Apr. 1994 (2.50, color, limited series)
1-4 ... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-No. 13, Aug. 1995 (2.50, color, b/w and tones)
1 ... 4.00
2-13-Bolton painted c ... 3.00

ALIENS (DARK HORSE)
Sept. 1990-No. 38 Dec. 1995 (2.50/3.95/6.95, color, oversize)
Epic Comics
1 ... 20.00
1 2-2nd printings ... 5.00
2 ... 5.00
3 ... 4.00
17-33, 37-Begin 3.95-c ... 3.00
34-38 (6.95) 37-Tetsuo back-up, Gibbons, Williams III & Moebius, Al and, Pratt, Tatts, Rein-o, Van Fleet, O'Neill, Madarena-grn-ups ... 7.00

ALIENS, THE
Sept.-Dec. 1967, No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1 3.4 & 10, all by Russ Manning ... 5.00
2-Same contents as #1 ... 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, w/ inserts)
1-1st appearance Aliens in comics ... 25.00
1-Second printing ... 5.00
1-Third - Sixth printings ... 2.00
2 ... 15.00
2-Second printing ... 3.00
2-Third printing ... 2.00
3 ... 3.00
4 ... 6.00
5, 6 ... 4.00
5 & 6-2nd printings ... 2.00
Aliens Mini-Comic 1 (2-09, Aug'91) Included in Aliens Portfolio ... 8.00
Aliens Platinum Edition (See Dark Horse Presents, 1) ... 10.00

ALIENS
Aug. 1989-No. 4, 1990 (2.25, color, w/ inserts)
V2 #1 ... 10.00
V2 #2-3rd printing (30 2.25) ... 2.25
2 #4 ... 6.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini-series)
1 3 Sculpture portfolio-c ... 2.50

...BERSERKERS
Jun. 1995-No. 4, Apr. 1995 (2.50, color, limited series)
1-4 ... 2.50

...COLONIAL MARINES
Jun. 1993-No. 10, July, 1994 (2.50, color, limited series)
1, 10 ... 2.50

...EARTH ANGEL
Aug. 1994 (2.95, color one-shot)
Nn-flame-alistory, w/ paper-c ... 3.00

...EARTH WAR
Jun. 1990-No. 4 Oct. 1990 (2.50, color, limited series)
1-Sam Keith-a/p-c/ all ... 4.00
1 2nd print ... 2.50
2 ... 8.00
3, 4 ... 6.00

...GENOCIDE
Nov. 1991-No. 4, Feb. 1992 (2.50, color, w/ inserts)
1, 4-Sculpture painted c ... 4.00
1, 4-Sculpture painted c & Wraparound c, pull-out poster ... 2.50

...HIVE
Feb. 1992-No. 4, May, 1992 (2.50, color mini- series)
1-4 Kelley Jones c/a (1 a ... 2.50

...LABYRINTH
Sept. 1993-No. 4, Jan. 1994 (2.50, color, mini- series)
1-4 1-Pg intro c ... 2.50

...MONDO HEAT
Feb. 1996 (2.50, color one- shot)
1 ... 2.50

...MONDO PEST
Apr. 1995 (2.95, color one- shot 44 pgs.)
Wraparound Dark Horse Comics #22, 24 ... 3.00

...MUSIC OF THE SPHERES
Jan. 1994-No. 4 Apr. 1994 (2.50, color, limited series)
1-4 ... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July 1993-No. 13, Aug. 1995 (2.50, color, b/w and tones)
1 ... 4.00
2-13-Bolton painted c ... 3

Aquaman: Time & Tide #2

16-18 Buscema, Paul Lee & Spider-Man app. ... 9.00

AMAZ NG SCARLET SPIDER
May 1995-No. 2, Jan 1995 [1.95, color]
Marvel Comics
1-2 replaces "Amazing Spider-Man" ... 2.00

AMAZING SPIDER-MAN, THE
Mar 1963-Sep 1995, Jan 1995-Present
Marvel/Gam ic/Image

1 Ging o retitled "Blaze o/a #1 'all-Ne ry/Osbo rs" ist Fantastic Four x-over (ties w/F.F. #12 as 1st Marvel x-over) ... 60 00 180 00
2 1,200 00 3600 00
3 (Go den Records Reprint) ... 180 00
(with Golden Records '1966 ... 260 00
2 1st app The Vulture ... 2 600 00
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4-Origin & 1st app The Sandman ... 1 500 00
5-Dr. Octopus app. ... 1 300 00
6-1st app. Lizard ... 975 00
7, 8, 10: 8-Early Fir backup story ... 700 00
9-Origin & 1st app. Electro ... 765 00
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15 1st app. Known The Hunter, 1st mention of Mary Jane Watson (not shown) ... 455 00
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18-1st app. Red Goblin (later identified as Ned Leeds and then Hobgoblin II) ... 325 00
19-Sandman app. ... 260 00
20-1st app. & origin The Scorpion ... 375 00
21-2nd app. The Beetle (see 1st Tales of Tal ... 210 00
22-1st app. Princess Python ... 160 00
23 3rd app. Green Gobl n (civ) ... 210 00
24, ... 170 00
25 1st app. Mary Jane Watson (cameo) (last ref. in #30, but mistakenly as Mary Jane) ... 210 00
26-4th app. Green Goblin; 1st Crime Master ... 210 00
27 5th app. Green Goblin ... 215 00
28-Origin/1st app. Molten Man ... 195 00
29, 30 ... 140 00
31-38: 31-Retro story Osborn (later becomes 2nd Gc Goblin); Green Stacy, & Peal Warren, 38-Last Osbo rn issue 2nd app. Mary Jane Watson (cameo, face not shown, 2nd mistaken as Mary Jane) ... 140 00
39-Green Goblin-c/story ... 160 00
40-Origin Green Goblin (1st time told) ... 275 00
41-1st app. Rhino ... 170 00
42 2nd app. Mary Jane Watson (cameo; last 2 panels- but same hair face is shown) 11/66 ... 120 00
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52-60: 56-Iron Capt. George Stacy ... 65 00
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75-89: 91-93, 95, 99 84, 85-Kingp n c/stories ... 40 00
90 Death of Capt. Stacy ... 50 00
94 Ging n retold ... 40 00
96-98, Drug books not approved by CCA, Green Goblin story line, 97-98 Green Goblin c ... 75 00
100 Anniversary issue (10/71) ... 170 00
101 1st app. Wonder Man (1st x-over (10/71) ... 160 00
102 2nd printing (8/72, x-over info) ... 2 50
103 Origin & 3rd app. Morbius (2/51, 52 pgs.) ... 110 00
104, 110: 104-Origin & 2nd app. Clayface (6/72) ... 40 00
119 120-Spider Man vs. Hulk ... 58 00
121 Green Goblin kills Gwen Stacy ... 100 00
122 Death of Green Goblin ... 90 00
123 128: 123-Origin & 2nd app. Man-Wolf (9/72), origin #125 ... 24 00
129 1st app. Jackal & The Punisher (2/74, ... 275 00
130-133, 138-141, 152-160: 131 Last 20¢ issue ... 30 00
134 Punisher cameo app. (7/74) ... 75 00
135 2nd full Punisher story ... 65 00
136 Re-intro Green Gobl n (Harry Osborn) ... 40 00
137 Green Goblin c/story (Harry Osborn) ... 40 00
142, 143 Punisher Stacy issue cameos ... 24 00
144 147: 144-Full app. Green Stacy, c/story, 145-Bob Green Stacy clone story line cont., 147-Spider Man learns Stacy is a clone ... 20 00
148 Jackal revealed ... 20 00
149-Spider Man clone-c/begins, origin of Jackal ... 20 00
150-Spider Man decides he is not the clone ... 20 00
151-Spider Man disposes of clone body ... 24 00
161-Punisher cameo, Kingpin x-over app. ... 12 00
162 Punisher, Nightcrawler x-over app. ... 18 00
163-173, 181-190: 169-G reen Stacy recapped ... 8 00
174 Origin Punisher ... 8 00
175, 176: Green Goblin app. ... 10 00
177-193, 195-199, 200, 208, 212, 219 ... 6 00
194 1st app. Black Cat ... 10 00
200-Giant-size reissue (1/80) ... 30 00
201 202 Punisher app. ... 7 00
203-Origin & 1st app. Cosmos (12/80) ... 8 00
204-227, 229-232, 234-237, 239-249: 220-Origin ... 4 00
228 1st app. Hobgoblin (Ned Leeds) (1 1/83 (w/Fantastic Four cameo) ... 80 00
230 Origin Hobgoblin ... 25 00
231 1st Hobgoblin battle ... 15 00
238 1st app. Hobgoblin (Ned Leeds) (1 1/83 (w/Fantastic Four cameo) ... 80 00
250 (#1 of 3) Hobgoblin w/flip-out bath r story line ... 14 00
252-1st app. black costume for Spidey (5-84) ... 35 00
253-Origin & 1st app. Kraven ... 45 00
254 Jack O'Lantern app. ... 7 00
255, 256, 263, 264, 266, 274, 277, 280, 282, 283, 286-Tie Ins, w/a, 274, Zarathos (Spirit of Vengeance) app., 279 vice-C. Lantern c/story, 282 X-Factor x-over ... 5 00
257 2nd Kraven/Spider-Man story ... 9 00
258 Hobgoblin app. revealed ... 6 00
259 Full Hobgoblin app. orig n M., Watson ... 24 00
260 Hobgoblin story ... 10 00
261 Hobgoblin c/story ... 15 00
262-Spider-Man unmasked ... 10 00
265 1st app. Venom (see Spec n 85) ... 9 00
267 Silver sw. 2nd printing ... 3 00
275 (52 pgs.) Kraven the Hunter, Hobgoblin c/s ... 15 00
276 Hobgoblin story ... 12 00
281 Hobgoblin battles Jack O'Lantern ... 15 00
284-Punisher cameo app., Gang War begins, ends #288, returns #290 ... 6 00
285 Punisher vs. Gang War Hobgoblin ... 6 00
287 Punisher, Gang War Hobgoblin, (Venom) ... 287 Hobgoblin app. (cameo) ... 6 00
288 Hobgoblin full app. ... 8 00
289 (#1 of 2) 52 pgs.) Death of Ned Leeds (1st Hobgoblin), Macmillan & Ice Of Lantern) becomes new Hobgoblin ... 4 00
290 291 292 ... 3 00
293, 294 Parts 2 & 3 of Revenge story ... 6 00
295-297 ... 4 00
298 Todd McFarlane-c/a beg n (3/88), 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) ... 50 00
299 1st app. (cameo) Venom in costume ... 12 00
300 (52 pgs.) Last black costume, 1st full Venom story ... 16 00
301-305 ... 15 00
306 Hobgoblin battles Green Goblin ... 12 00
307, 309, 313, 314 ... 10 00
312 Hobgoblin battles Green Goblin ... 12 00
315, 317 Venom app. ... 20 00
318 321, 323, 329-Butterfly logos ... 8 00
319 Watercolor cvr., McFarlane-c (no art) ... 40 00
326, 327, 329-No McFarlane ... 4 00
328-Hulk app., mi McFarlane-a ... 12 00
330, 331-Punisher app. ... 4 00
332, 333-Venom-c/story ... 8 00
334-336, 338-343 ... 3 00
337-Hobgoblin app. ... 4 00
344-1st app. Cletus Kasady (Carnage) ... 12 00
345-1st full app. Cletus Kasady ... 15 00
346, 347-Venom app. ... 10 00
348, 349, 351-359, 359 (1.25 cl) ... 2 50
350-(1.50, 52 pgs.)-Origin retold ... 4 00
360-Carnage-c/app. ... 6 00
361-Intro Carnage ... 20 00
362-2nd print no silver-c ... 2 00
363-2nd print no silver-c ... 9 00
362-2nd printing ... 2 00
364, 366 374, 376-387 '373-Venom back-up. ... 374-Venom-c/story, 376-Cardiac app., 378-Venom am Carnage, part 1, 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app. ... 1 75
365-(1.95, Silver hologram on c, pull-out poster, 1st app Spider-Man 2099 ... 6 00
375 (1.95) Hale-grade-c/A. Venom-c/story ... 5 00
388 (2.25, 68 pgs.)-Newsstand Edition, 2 back-up stories, Venom, Cardiac & Chasm ... 2 25
388-(2.95)-Collectors Edition (w/poster) ... 6 00
389-396, 398-399, 401-414, 419-Regan 3.50 c/Keen Gab-i app, poison in card sheet, 396-Power & Responsibility Pt. 2, 398-Dyredevil-c & app. ... 3 50
400-Carnage app. 406-New Doc Octopus, 407-Human Torch, Silver Surfer, Sandman app., 409-Carrie, Bruce app., 410-Carnage app., 414 The Rose app. ... 5 00
390 (2.95)-Co-edition Edition; polybagged w/16 pg. insert & animation print ... 6 00
394 (2.95, 68 pgs.)-Deluxe edition, flip book w/Beast & Spider Man pt. 2, silver foil-c ... 5 00
397-(2.25) Flip book w/Ultimate Spider Man ... 2 25
400 (2.95) Death of Aunt May ... 5 00
400 (1.95) Death of Aunt May-Double-c-embossed ... 6 00
420-Collector's Ed.-Wrap-c ... 9 00
420-(2.95)-variant-c, polybagged w/scene ... 5 00
Annual 1 ('64) 1st Scanner Stc mer #1 pg rep ... 425 00
Annual 2 ('65)-New Doctor Strange sty (early) ... 230 00
Special 3 ('81/66) Avengers vs Hulk-c/ssues ... 85 00
Special 4 ('67)-Spidey battles Human Torch (new #1 ory Story ... 55 00
Special 5 ('1968)-Peter Parker's parents, new #0 pg. ... 40 00
Special 6 ('1969) 1-43 pg.5-motor Sec story Item ... 30 00
Annual 7 ('68) ... 28 00
Special 7-('12/70)-Ad reprints ... 28 00
Special 8 ('12/71)-All reprints ... 28 00
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Annual 10-13 ('1976-79) All new-a, 13-Byrne-a ... 8 00
Annual 14 ('80) Miller-c/a ... 12 00
Annual 15 ('81)-Perez-a(p), Miller c-a ... 20 00
Annual 16-20 ('1982-86) ... 3 00
Annual 21 ('87)-Wedding issue date ... 10 00
Annual 21 ('87) Wedding issue, newsstand ... 4 00
Annual 22 ('88)-Evolutionary War ... 8 00
Annual 23 ('88) Atlantis Attacks, Infinity ... 6 00
Annual 24 ... 90, 2 00
Annual 25 ('91, 2.00)-1st solo Venom story ... 10 00
Annual 26 ('92, 2.25)-New Warriors-c/story-Venom solo story, cont.in Spec 5-M Annual #12 ... 7 00
Annual 27 ('93, 3.95)-Polybagged w/card, 1st app. ... 6 00
Annual 28 ('94, 2.95)-Clone Saga ... 4 00
Annual 28 ('94, 2.95, gd pgs.)-New Carnage-c/story ... 3 00
Giveaways: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr 1995 (1.95, color, one shot)
Marvel Comics
1 Flip book ... 4.00

AMAZING X MEN
Mar 1995 Wo 4, Jul 1995 (1.95, color, limited series)
Marvel Gam cs
1-Age of Apocalypse ... 5.00
2-4 ... 4.00

AMAZON
Apr 1996 (1.95 color)
DC Comics
1 "Amalgam Com cs" Byrne-c/sa ... 2.00

AMAZON WOMAN
Feb 1996, Mo 4, May 1996
(2.95, BEW, mini-series, mature readers)
Fantaco
1-4-Tom Sutton/an-c/a/a ... 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb 1994, Mo 5, ...ate 1994 (1.95, color, mini-series)
Image Comics/Extreme Studios
1-5 ... 2.00

AMER CAN SPLENDOR Mark Horo
SPECIAL A STEP OUT OF THE NEST
Aug 1994 (2.95, BEW, one shot)
1-Will Pekar-story ... 3.00
...WINDFALL
Dec 1995, Mo 2, Feb 1995 (3.95, B&W, limited series)
1,2-Pekar-s ... 4.00

AMERICA'S BEST TV COMICS
1997 (Oct) (2.95, 68 pgs., 2/5" one-shot)
American Broadcasting Company
1 Fantastic Four Casper, Amazing Spider Man ... 67.00

ANGELA
Dec 1994 - Present (2.95, color)
Image Gam cs/Todd McFarlane Productions
1-Gaiman-s/Capullo-a. 9 covers apps. ... 11.00
2, 3-Gaiman-s/Capullo-a ... 6.00
Special Edition-Prade-s/a/c ... 30.00
Special Edition Angela-2 ... 3.00
TPB (9 95) 1-3 plus special w/gen. apps. ... 10.00
...SECURITY: EAGE OF ANGELS (Jan '0, 0/95) -1
Mar 1996 (2.50, color, one shot)
1 (Vol 0, Co.c 2 ed), variant-c ... 2.50

ANGEL AND THE APE
Nov-Dec 1968-No 6, Sept-Oct, 1969
National Periodical Publications
1 ... 23.00
2-6 ... 15.00

ANIMAL MAN
Sep 1988, Mo 89, Nov 1995 (color; mature)
DC Comics/Vertigo (becomes Vertigo #57)
1-Bis-and-c #1-63 ... 10.00
2 ... 6.00
3, 4 ... 5.00
5 10: 6-Invasion! 1-en ... 4.00
11-26: 13-Begin 51 50-c, Last Grant Morrison scripts ... 3.50
27 49 51 55, 57 59 ... 3.00
50-(2 95, 52 pgs.)-Last issue by Tom Veitch ... 3.00
56-1 50 68 pgs.) ... 3.50
60 62: 60-Begin 1 95-c ... 2.00
63-81 Begin 2.25-c ... 2.25
Annual 1 ('1, 95 pg.) Children's Crusade Pt. 3 ... 4.00

ANIMAL MYSTIC
1993-Present (2.95?/3 50 B&W/
CPD/Eclipse
1 ... 45.00
1 alternate c, n ... 85.00
1 2nd print ... 50.00
2 ... 12.00
2-2 nd print, 3-c ... 12.00
3 ... 20.00

...or poster insert 3.50

ADVENTURES
May 1995 Present (1.50 color
DC Comics
1-16 ..... 1.50
...a Christmas Special (12/94) 3.50 ..... 3.50

ANYBODY
4/5- Aug 1950-No. 6, July-Aug. 1969
National Periodical Publications
1 ..... 38.00
2-6 ..... 22.00

AQUAMAN
(see Tells 1962 No.63, Aug-Sept 1978
National Periodical Publications DC Comics
1-Intro Quisp 550.00
2 ..... 235.00
3-5 ..... 130.00
6 10 9 Sea Devils app. 85.00
20 ..... 70.00
34-40 ..... 55.00
...n to Aqua Girl Nov 2004 ..... 5.00
41 57 49 ..... 28.00
1-Origin reprinted 35.00
...2 Deadman by N. Adams 42.00
53 56 63 (4/71) 11.00
57 + 3 57 (8/77) 58 Origin retold 7.00

AQUAMAN
(see 1986 No.4, May 1986 Mini-series)
DC Comics
1 ..... 5.00
2-4 ..... 3.50
Special (1/88 1.50) 3.00

AQUAMAN
Aug 1994 Present (1.50 color)
DC Comics
1 0 10/94, Peter David scripts beg 8 ..... 4.00
2 Wrecthand 3.00
3 & 1 11/94 Superboy (& app. 4 color app. 2.25
4 21 beg 6 75 (1.50 Green Lantern app, Hawkman, Aquaman, 18-Doom's Master app., 23 Zeck-c
5 Sea Devils, Power Girl app. 1.75
Annual 1 '95, 3 '96-Year One Story 3.50

AQUAMAN: TIME & TIDE
Dec 1994 No.4 May 1994 (1.50 color mini-series)
DC Comics
1-Kevin David scripts ? Origin begins 2.5
(99 No. 9 (95) (c) 4 ..... 10.00

ARAKNIES
May Present (2.50, color, limited series)

Archie #1

Mushroom Comics/Mystic Comics
0-(4/36, 2 BS) 3.00
1, 2-Orig Brothers-1 ..... 4.00
3 4 5 3-Origins 2.50
1-Origin No stories (5/46) 2.00

ARCANA ANNUAL
1994 (3.95, color, one-shot, 68 pgs.)
DC Comics/Heliopa
Annual 1-Children's Crusade story, Tim Hunter app 5.00

ARCHANGEL
Feb 1996 (2.50, B&W, one-shot
Marvel Comics
1-Milgran-s 2.50

ARCHER & ARMSTRONG
July (June Inside), 1992 No 25 Sep 1994 (2.50 color)
Valiant Comics
0-(7/92)-Barry Smith c/a 3.00
0-(Gold Logo) 10.00
1 (8/92)-Walter c/Yeates/Layton/Lacombe/Lapham
Archer 1.00
2-7, 2-2nd app Turok (cmky), 5 in ill. app), 3-4 Yeates
c/a 2.50
8-14 50, 50 pgs) Combines w/Eternal Warrior #1 Barry
Smith-c/a/scripts, 1st app. w/ the Time Walker 4.50
9 25 10 2nd app Nai 10, 11 Smith c 21,22
Shadowman app 22 w/brief in Hard Yard 25
Eternal Warrior app 2.50

ARCHIE AS PUREHEART THE POWERFUL
(See Jughead as Captain Hero & Life With Archie)
Sept, 1966 No 6 Nov, 1967 (All 12¢ issues)
Archie Pub.-Cartoon Flick or Comics
1-Super hero parody Pureheart & Driftcart (Reggie)
app 60.00
2 ..... 40.00
3 6 ..... 30.00

ARCHIE MEETS THE PUNISHER
Aug 1994 (2.95, color, one shot, 52 pgs.)
Marvel Comics and Archie Comics Pub. Inc.
1-Bl Lash, J.J. Buscema a-in Punisher, S.G.-Berry a-in
Archie; some comments as The Punisher Meets Archie 3.00

ARGUS
Apr 1995-No. 6, Oct 1995 (1.50 color, limited series
DC Comics
1-3 ..... 1.50
4-6, 4 bags 1.75 c 1.75

ARMED AND DANGEROUS (Archie-m Comics)
Apr 1996 No. 4, July 1996 (2.95, B&W
1-4-Bob Hall-c/a 3.00

...HELL'S SLAUGHTERHOUSE
Oct 1996-Present (2.95 B&W mature readers)
1 Bob Hall-c/a 3.00
...SPECIAL
Aug 1996, 2.95 B&W, one shot)
1 Bob Hall-c/a 3.00

ARRGH!
Dec 1974-No. 5, Sept, 1975 (25¢)
Marvel Comics Group
1 Satire 3.00
2, 5 ..... 1.75

ARSENIC SPECIAL
1998 (2.95 color one shot)
DC Comics
1 (.) Femmizon-s 3.00

ARTEMIS, REQUIEM
June 1996 Present (1.75, color, limited series)
DC Comics
1 3 Barnes a/p) 1,2 Wonder Woman app. 1.75

ARZACH
1996 (6.95, color, one shot)
Dark Horse Comics

...on Mercury 5-6 ..... 7.00

AS4
Nov 1994-Present (2.50, color)
Event Comics
0 (1.00) 5/96 "Current" c/Ed Hoge, w/Rain-ups 3.00
0 (1.00, 5/96) "Future"-c/Ed Hoge, w/Rain-ups 3.00
1 Quesada-p/story-Palmiotti-w/story-Barry Smith-pencils 3.00
2 1st Wayne/Grayson app 2.50
3 & 3 Geoff Darrow-Big Guy pencils, 4 Jim Lee-p/up 2.50
4 Fabian Nicieza-c/s 2.50
4 Fabian Nicieza-c/s 2.50
4-Fourteen White 2.50
5 & 5 Jennifer Grunwald Bone, Quesada & Palmiotti-c/s
6 Tex Quesada, Chaykin p-w-up 2.50
Volume 1 TPB (1/95) rpt #1-5, Barnes Robertson intro 15.00

ASKANI'SON
also see ADVENTURES OF CYCLOPS AND PHOENIX & THE LOST ARKANSAS ONE-)
Jan 1996 No. 4, May 1996 (2.95, color, limited series)
Marvel Comics
1 1 Excalibur cmky-c, Gamebrey app) 3.00

ASSASSINS
Apr 1996 (1.95, color
1 "Armageddon Comics" 2.00

ASTER (Fritz Comics)
Oct 1994 Present (2.25, color)
0 4, 1, 3, 4 Ed Hoge, 2 (in 1-) variant c 3.00
...THE LAST COLLECTIVE KNIGHT
1995 1996 (2.50 color)
1-3 ..... 2.50

ASTONISHING TALES
Aug 1970 No. 36 July 1976
Marvel Comics Group
1-Dr Doom begins (c Zar by Kirby in #1,2) 7.00
2 Answer the Hunter story 10.00
3 & 8 Smith-a 5-Red Sky, warn 10.00
7 Brunner c/Doom c52 pgs) 10.00
9-Lorna-c 3.00
10 12, 10-Swordfish Buscema a, 11 Origin Ka Zar 12
Man-Thing by Adams 6.00
13-24 19 Starlin-a/p 2.00
25 1st app Death ok, series begins (6/74) 35.00
26 28 30 Deathlok-c/stories 10.00
29 No Deathlok story, Guardians of the Galaxy app (Guardians of the Galaxy from Marvel Super Heroes #18 ..... 15.00
31 36 36-Deathlok crossover ends 10.00

ASTONISHING X-MEN
Mar 1995 No. 4 July 1995 (1.95 color)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

ASTRO BOY
Aug 1965 (One shot, Tv, 12¢
Gold Key
1 (10151-508)-Scarce, list app in comics ... 325.00

ASYLUM
Dec 1995 Present (2.95, color)
Maximum Press
1 5 flip book, anth - Bearwolf, Battlestar Galactica
1 variant c-Mace & Mc Farlane, 2 Dreddlo-c/s
5-Whan-c/s 3.00

ATLANTIS CHRONICLES see AQUAMAN spin-off
Mar 1990 No. 7 Sep 1990 (2.95 color, limited series)
DC Comics
1 7 2-sagas of Aquaman mostly pencils 1.50

ATOM, THE
June-July 1962 No 38 Aug-Sept 1968
National Periodical Publications

BRUCE ZICK

51 copy #2

1 ..... 175.00
2 ..... 100.00
3 1st Steve Ditko story, 1st Chemeco Fargo 200.00
4, 5 ..... 140.00
6, 8-10 B-Jack Kirby 175.00
7 1st Black & Mayerman app. in the Phantom #1 ..... 40.00
11-15 ..... 50.00
16-20 ..... 40.00
21, 28, 30 ..... 68.00
22, 23, 24, 25, 26, 27, 29 ..... 35.00
31, 33, 37, 38 ..... 45.00
34 (G.K. Atom cover 62.00

ATOM AND THE HAWKMAN
No 39 Oct-Nov 1968, No 45 Oct-Nov 1969
National Periodical Publications
39 45 43 Last 12¢ issue 40.00

ATOM ANT
Jan 1966 (Hanna Barbera, 12¢)
Gold Key
1 (10170-601) 200.00

ATOMIC ANGELS
May 1996-Present (2.95, color)
Crusade Comics
1-(2/96, B&W) "strap-Edition" gave away at launch party 10.00
1 ..... 3.00
Freefa ...ago 5.00

AUGIE DOGGIE
Dec 1963 (Hanna Barbera 12¢)
Gold Key
1 ..... 110.00

AVENGELYNE (Maximum Press)
May 1995 No. 3...July 1995 (2.50/3.50 color)
1 howstand c/2.50) Photo c poster insert 5.00
1 Direct Market, 3.50) Chromium c, poster insert 8.00
1 Refractor Edition 30.00
1 Gold 25.00
2 2-2 pop/bagged w/card 5.00
2-variant c Dreddlo pin-up 3.00
Summer, 6 (8/95, 2.95)-pin-up/photos 3 variant c (2 photo, 1 Liefeld-a) 3.00
Summer, 7 (1/96, 5.50)-2nd comic, photo c 1.50
Glory (3/95, 3.95)-Chromium c 4.00
Glory (9/95, 3.95) variant c 6.00
Glory (6/96, 2.95) two covers (1 photo 1 drawn) plus sepia photos 3.00
...VOLUME II (Originally comics)
Apr 1996 Present (2.95, color)
1 3, 7 four covers (two photo c) 2 three covers (1 photo c) flip book w/AVENGELYNE, 3-1 p book w/PRIZES preview 3.00
...DEADLY SINS
Sep 1996 Present (2.95, color)
1, 2, 2 2 covers (1 photo, 1 Liefeld-a) 2 Liefeld-c, What's at 3.00
...POWER

«Time Jerr #4

21
Feb 1996 Vol. 3, Apr 1996 (2.50, color)
Image Comics/Top Cow Productions
1-3 ...or Wren -.. 2.50
1 variant -.. 5.00

22 BRIDES
Mar 1996-Present (2.95, color)
Event Comics
1,2 Horacio ... 3.00

TWILIGHT ZONE, THE (1)
Aug 1973, 5 (Oct No. 91: 427% No. 92, 5/82
Dell/Paid-sheng Gold Key/Whitman #92
4-Cover 1773 ... 10.00
4-Cover 1288 ... 10.00
01 (No. 2)(7 5/1962, 15C) ... 70.00
12-(No. 2)10 (8-10/62)-Eleven-#3) ... 70.00
11 (3/62, Gold Key). Crandall ... 80.00
2 ... 54.00
3 11 3, 4, 9-Toth ... 36.00
12-Williamson-a ... 27.00
13-15, 12,15 Crandall-a. 14 Orlando/Crandall-c/Evans-a ... 27.00
16-20 ... 18.00
21 27 26 Flying saucers story ... 15.00
28 32 ... 12.00
33-51-(5-Curtis-a, 37-Williamson-a) ... 5.00
52-70 ... 3.00
71-92 83, 84 (52 pgs.) ... 2.00
Mini Comic #1 (1979) 3 1/4 x 6 1/2 ... 2.00

ULTRAFORCE
Aug 1994-Feb 10, Aug 1995 (1.95, color)
Malibu/Comics
0 (9/94, 2.50) ... 2.50
1-12 50, 40 pgs)-art-board or trading card. team consisting of Prime, Prototype, Hurricane, Fox, Cloud, Centinery & Rogue ... 2.50
4 Holographic-c. rogue ... 15.00
2 5, 10, 00/94, 2.95) ... 2.00
2 12 50 Fluorescent rogue /mercury edition/ stamp on c ... 4.00
n 10 (6/Aug 2 5, 11 10 Bullet-c/Sale-a ... 4.50
Malibu "Ashcan" Ultraforce (6/94) ... 0.75
/Avengers Prevue 1-(2.50) ... 2.50
/Avengers 1-3 (1.95) Ital-c, Perez pi/Ellis-a ... 4.00
/Spider-Man (3.95) 2 covers, Green Gold-c/a opp ... 4.00

ULTRAFORCE /Zot Series
Nov 1995-Present (1.95 color)
Malibu/Comics
Infinity, 1-8, Infinity Black-c/Ploured-c, 1 Regular-c/Foiled-c, 2 /Pgbook "Prevue Presentation" pt 1 ... 1.75
1-3 /Ellis ... 3.50
Infinity (2000, s pred) ... 10.00

ULTRAVERSE (Malibu)
...DOUBLE FEATURE
Jan 1993 (3.95, color)

1-168 pgs) Flip-c featuring Prime and Solarion ... 4.00
- ORIGINS
Jun 1994 (95¢, color)
1 Guidelicic + 2 pg. only no all characters ... 1.00
1 hologrammed ed. of 1-c no guidelicic ... 1.00
- PREMIERE
1994 Review year diversy ...
0 Online-ed thru mail-in coupons ... 7.00
- UNSKINNED
June 1996 (2.50, color)
1 We Ivy Jones-c ... 2.50

- WAR
Aug 1995 (4.95 color)
nn ... 5.00
- ZERO: THE DEATH OF THE SQUAD
Apr 1995 No. 4 July 1995 (2.95, color)
1-4 3-Scotsman Firearm back story ... 3.00

UNCANNY TALES
Dec 1973 No. 13, Oct 1975
Marvel Comics Group
1-12, 1-Crandall-c/Uncanny Tales #9 (1995b) ... 2.50

UNCANNY X-MEN, THE (The X-Men, Vols. 1-141; see X-Cutt Save X-Men)
Feb 1981-Present
Marvel Comics Group
141 Battle/pop ... 1.00
143 Last Byrne issue ... 10.00
144 150 150 Double size ... 7.50
151 157, 159 161 162, 164 ... 5.00
152 Bolt-on Negasonic Teenage Warhead ... 5.00
162 Wolverine solo story ... 10.00
165 Rus Sin in art beg to, ends #175 ... 5.00
166 Beaubier saga. Rus Sin in art ... 7.00
167-170, 167-Wrn Malcom X-Men 1st meet, some dialog as New Mutants #1 3/83) contains skin "tattoos" decals ... 5.50
171 Rogue joins The X-Men, see: Avengers Annual #10 ... 12.00
172 174 172, 173-Wolverine solo story ... 5.00
175 Double size ... 6.00
176 185, 182-Rogue solo story, 184-1st appa Forge ... 4.00
186 187 pgs.) 8 Smith/Austin-a ... 5.00
187-192, 194 199 ... 4.00
193 Double size, spec & 100th app. New X-Men, 1st appa Wyrm ... 8.00
200 (12/85, 1.25, 52 pgs.) ... 30.00
201 1st app Baby Redhair (1 BB) 1st Psylocke (Lady) in X-Men ... 25.00
202 203, 205 209 204 2nd Psylocke in full X-Men ... 6.00
205 Wolverine solo story by Barry Smith ... 17.00
206, 211, 216 213, Mutant Massacre ... 20.00
212 213 Wolverine Baldies Sabretooth-c/story ... 9.00
Sec X-Factor #10 ... 35.00
214 221, 223, 224 229 & Fleisk, Jaws (1/87) ... 5.00
222 Wolverine Baldies Sabretooth-c/story ... 9.00
225, 227 Fleisk/The Mutants, 228 (52 pgs.) ... 6.00
230 231 241 ... 5.00
240 Sabretooth app ... 7.00
242 Double size -wrn-Wolverine-c/a ... 5.00
243, 245 247 249 (Lenig/a) ... 4.00
244 1st app Jubilee ... 25.00
248 1st Jim Lee art in X-Men ... 25.00
250 (Anniversary) (52 pgs.) ... 25.00
249 252 252 Jim Lee ... 3.00
253 255, 253 A, wrn X-Men Double-c/Ital 3-pt ...
... 3.00
256, 257 Jim Lee-a ... 14.00
258 Wolverine solo story-Lee a ... 14.00
259 Lobster-c/a (no Lee-a) ... 4.00
260 265, 260, 261, 264 Lee-a ... 3.00
265 1st fly-appy Gambit (Lee-a/Annual 14) ... 4.00
267 Lee-c/a scenes begins, 2nd full Gambit app ... 17.00
268 Lee-a, Wolverine, Capt. America, Black Widow team-up ... 23.00
268 2nd print ... 4.00
269 Lee-a ... 7.00
270 X-Factor/X-Agents/Begins ... 12.00
270 Gold 2nd printing ... 4.00
271, 272 X-Factor/X-Agents ... 9.00

...Fl/Ann Mutants, Cable/X-Factor app ... 7.00
274 ... 6.00
275 1 50 pgs.) Fn fold-c ... 7.00
275 Gold 2nd printing ... 2.50
276-280, 277 Last Jim Lee-c/a ... 2.50
281-New X-Men team/Byrne scripts & Wrn-c/a. Posters-c/a began (with no logo) ... 6.50
282-2nd printing (red logo) ... 1.50
283 1st app Bishop (cover + 1 pg.) ... 10.00
283 Metallic-ch 2nd printing (1.00-c) ... 3.00
284 1st full app Bishop ... 4.00
284-293, 287-Bishop joins team, 289-Last Portacio-c/a
294 Brandon Peterson-a begins-ends #299 ... 2.00
294 296 (1 50) Polybagged w/trading card ... 2.25
297 299 301 303, 305-308, 311 ... 1.75
300 (3.95, 48 pgs.) Holo-grafx foil-c/Team bio-a ... 4.00
304 (3.95 48 pgs.) Magneto bio/green-ink-c/30th anniversary issue, Jim Lee-a (48 pgs.) ... 7.00
307 Gold ed. ... 10.00
310 (1.95) w/bound in trading card sheet ... 2.50
312-321, 312 Begin 1.50-c, bound in card sheets ... 2.00
316, 317 (2.95) Foil enhanced edition ... 5.00
318, 320-(3.95) Deluxe-320-Gold ed. ... 4.00
321 ... 3.00
322, 326-335, 322 Onslaught, 323-intern from "Age of Apocalypse", 326-Sabretooth-c/a, 329, 330 Dr Strange app., 331 'Wh' or Queen-Gaga, 334-Juggernaut app., w/"Onslaught Update," 335-Onslaught, Avengers, Apocalypse, X-Men app. ... 2.00
325 (3.95) Anniversary issue. Gatefold-c ... 5.00
326 (2.00) Collectors Kelly-c/a ... 4.00
Special 2 (11/77) ... 50.00
Annual 1 ('79) -Wrn Art, Wolverine solo in old yellow costume ... 17.00
Annual 4, '80 Dr Strange-c/story ... 6.00
Annual 5, '81 ... 6.00
Annual 6 (8/'82, 64, 52 pgs.) Dracula app. ... 5.00
Annual 8 (1985, Art Adams-a, New Mutants x-over with New Mutants Special #1 ... 12.00
Annual 10 (1988) Art Adams-a ... 11.00
Annual 11 ('89) ... 3.50
Annual 12 ('88, Evol War, Art Adams-a/c) ... 4.50
Annual 13 ('89) Atlantis Attacks ... 3.50
Annual 14 ('90, 2.00) 1st app Gambit (sister app.), Art Adams-c/a ... 12.00
Annual '95 ('91, 2.00) 4 pg. prologue/the entire back section, Rob app & Face ... 4.00
Annual '96, '92 2.25, -Jae one-c/a (2 stories) ... 4.00
Annual '97 ('93, 2.95) Polybagged w/card ... 3.50
Annual '98 (-94, 3.95 68 pgs.) ... 4.00
The Dark Phoenix Saga (1990, 12.95) ... 11.00
#5 11/95 3.95, wrap-around-c ... 4.00

UNCANNY X-MEN AND THE NEW TEEN TITANS, THE
1995 (3.95 color, one-shot)
Marvel Comics/DC Comics
1 w/DC AND MARVEL PRIZES ... 4.00

UNCANNY X-MEN AT THE STATE RAIN IN TEXAS, THE
1983 (One-shot, graphic story)
Marvel Comics Group
nn Supplement to The Dallas Times-Herald ... 10.00

UNCANNY X-MEN IN SPACE OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne-fashion-c ... 5.00

UNDERDOG (TV)
July 1970 No 10, Jan. 1972, Mar. 1975 No. 23, Feb. 1979
Charlton Comics/Gold Key
1 Chic series, Charlton ... 60.00
2-10 ... 35.00
1 Chic series, Gold Keys ... 40.00
2-10 ... 25.00
11-23 13-Ita. pgs. Shace of Sel'tude ... 15.00

UNDERWORLD UNLEASHED
Nov 1995-Feb 3, Jan 1996 (2.95, color, limited series)
DC Comics
1-3 Wrn-c/a ... 3.00
...Apocalypse: Dark Visions pg 1 (1.95) ... 2.00

Batman: Devil's Asylum 1 (2.95)-Batman app ... 3.00
Abyss-Hell's Sentinel 1-(2.95)-Alan Scott, Phantom Stranger, Zatanna app ... 3.00
...Partners of Fear (2.95) ... 3.00

UNEARTHLY SPECTACULARS
Oct. 1965-Feb 3, Mar. 1967 (#1 12¢, 2,3-25¢ issues)
Harvey Pubications
1 Tiger Boy, Stone c ... 15.00
2 Jack O, Ironic, Tiger Boy & Three Racketeers app. Williamson/Wood, Kane-a ... 25.00
3-Jack O, Frost app., Williamson/Crandall-a ... 25.00

UNEXPECTED, THE (formerly Tales of the ...)
No 105 Feb-Mar 1968-No. 222, May 1982
National/Fleetway Publications/DC Comics
105 Beg n 12¢ issues ... 20.00
106 113, 113 Last 12¢ issue ... 15.00
114 115, 117, 118, 120, 122-127 ... 6.00
116 119, 121, 128 Wrightson-a ... 6.00
129 162 132 136 (52 pgs.), 157-162-(100 pgs.) ... 3.00
163 168, 167 169-(44 pgs.) ... 1.60
169 190, 192 195 (1 00, 68 pgs) ... 2.00
193 Begin 1 issue/(1 00, 68 pgs.) ... 3.00
196-223, 200 Return of Jeremy Pelt ... 1.50

UNION
June 1995 No. 0, July 1994 (1.95 color)
Image Comics/Wildstorm Productions
0 (7/94, 2.50) ... 2.50
0 Alternate Portait-c-a-see Deathblow #5 ... 10.00
0 Gold Foil Embossed Ed.-Portrait-c/a-in a/d ... 2.50
1-11 95)-Previewsand ed. wrap-c ... 2.00
2-4, 4-7/94) ... 2.00

UNION
Feb 1999-Present (2.50, color)
Image Comics/Wildstorm Productions
1 -3, 5-11 ... 2.50
4 (7.95) Newsstand, Wildstorm Rising Part 3 ... 2.00
4 (2.50) Direct Market Wildstorm Rising Part 3, Bound with Cover ... 2.50

UNITY
Jan 0, Aug 1992 Nn 1, 1992 (free, color)
Valiant
0 Quinn Smith-c-a, pres, art to Unity x-over. 4 all three Unity #1s, free to everyone that has got all 8 Unity titles that month ... 4.00
0 Red Foil, scarce (5,000 made) ... 15.00
0 Gold variant ... 10.00
1 Big Rogue in Unity x-overs. 1 copy-avr able for every 8 Unity books ordered ... 4.00
1-(Gold)-Promotional copy ... 10.00
1 /Deathwatch 2000-1 copy, scarce ... 15.00
/Deathwatch 2 (10/95, 1.95)-"1994" in outside ... 4.00

UNIVERSAL MONSTERS
1991 (2.95) (4 stories, 52 pgs.)
Dark Horse Comics
Frankenstein's re-Orig.nal movie adaptation, pa sted-c ... 4.00
Dracula -n 4 (93-Orig.nal movie adaptation ... 5.00
Mummy-nn-(4/93) Orig.nal movie adaptation ... 5.00
Creature from the Black Lagoon (4.95) A Adams/Austin-c/a ... 5.00

UNKNOWN SOLDIER (formerly Star-Spangled War Stories)
205, Apr.-May, 1977 No. 268 Oct. 1982
Universal/Fleetway Publications/DC Comics
205-268-251 Enemy Ace begins ... 2.00

UNKNOWN WORLDS
May 1938-Feb 57, Aug 1960
American Comics Group
1 Wrn/Lay-Ca mint issues ... 125.00
2 5, 7-9 Noonan-c/story ... 70.00
6-11 9-Noonan-c/story 11-Last 10¢ issue ... 50.00
12 19-12¢ issues thru #57 ... 40.00
20 Horace comics (12-1/62) #53 ... 45.00
21-35 ... 26.00
36-"The People vs. Homer/cks" by Craig, most popular

ACG: story over ... 32.00
2 4a ... 24.00
#2 W/Harrison/Adcox into the Unknown #56, 5 pgs. ... 20.00
Comp 2 ... 40.00
nn; 5.7: 49, 50: all D box a, 51: Frankenstein app. ... 20.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-Nov. 1975 (#1 DC, BEW magazine size)
Marvel Comics Group
Williamson-Bernhard-Torres-Fraccetta-r/Weird #1; h Adaptation-Phase 1: Brunner & Kaluta ... 1.00
2 & 3: Frenz-a ... 1.00
special 1-76: 100 pgs., Newton painted c ... 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept. 1980 (All-new stories)
DC Comics
1: Origin, Joker, c, Byrne-a ... 4.00
2, 3 ... 3.00
1: E. Berman Cover, portraits, 1989, 28 pgs., both ... 1.50
A: 2nd print-sep. cvr. ... 2.50

UNTOLD TALES OF SPIDER-MAN
Aug 1995-Present (1995 cover)
Marvel Comics
1: Busch-s/a-c ... 3.00
2-12 ... 2.00

UNUSUAL TALES (Earth's Strangest Stories)
Nov. 1955-Aug. 69 (Mar.-Apr. 1965
Charlton Comics
1 ... 100.00
2 ... 50.00
3 ... 30.00
4-5 ... 20.00
6 Beh.-c/a ... 20.00
7 B: Ditko-c ... 30.00
9 Ditko c-a, 20 pgs. ... 30.00
10 B: Ditko c-a-8 ... 175.00
11, 12: 5.6: 50 pgs. 1 Ditko-a(4), 11: 20 pgs. ... 150.00
12, 14 Ditko-a ... 75.00
13, 16, 20 ... 40.00
15 Ditko-a ... 50.00
17, 24, 28 ... 20.00
18, 21, 23, 27, 29 Ditko-a ... 30.00
30-49 ... 15.00

USAGI YOJIMBO (see Dark Horse Super Special No. 4, 1989 for 1st app.) (1987 B&W)
Fantagraphics Books
2 9 11 28 ... 3.00
3 & 10: 2nd printings ... 2.00
10: Mini-app. ... 5.00
29-36 x 2.25 ... 5.00
Co-ed Special (1/94) 48 p. 2.95 ... 5.00
Summer Special ('88-96) 2.75 (#5?) ... 3.00

USAGI YOJIMBO
Mar. 1996-Present (2.75, color)
Mirage Studios
1(2nd): 1st, 1: 1997 app. ... 3.00

USAGI YOJIMBO
Aug 1996-Present (2.75, color)
Fantagraphics Books
1(2nd): 1st, 1: 1997 app. ... 3.00

USAGI/YOJIMBO
Apr 1996-Mar. 97 (2.95, B&W, 52 pgs.)
Dark Horse Comics
1-3 ... 3.00

VAMPIRE LESTAT, THE
Jan. 1990-No. 12, 1991 (-2.50, mini-series)
Innovation
1 ... 5.00
1 2nd print ... 5.00
2 ... 15.00
2: Bolt & Jug printings ... 2.50
3-5 ... 10.00
6-12 ... 5.00
Note: 2nd printings of most issues exist and are worth somewhat less.

VAMPIRELLA
Sept. 1969-No. 112, Feb. 1983; No. 113, Jan. 1988
Warren Publishing Co. (B&W magazine size)
1 Intro Vampirella-r; Frazetta c ... 1100.00
2-Amazonia-a; some pages, ends #12 ... 300.00
3 Science Fiction-a; Adkins-a ... 200.00
4-7, 9-12 Frazetta-c ... 150.00
8 Vampirella begins as series; series ends ... 100.00
9 Smith art; Bats cover ... 70.00
10 'No Vampirella story ... ' ... 60.00
11-15, 11: Organ & Jeff app. Pendragon ... 50.00
16-18, 20-25 ... 35.00
19 (1977) Annual ... 40.00
26-28, 30, 38 #2-31 Frazetta-c ... 18.00
27 (1974) Annual ... 35.00
31 (1975) Annual ... 30.00
32-37, 39-50 ... 15.00
46 Origin of Vampirella retold (10/75) ... 25.00
51-59 ... 15.00
100 (76 pgs.) Reprint special; origin retold ... 15.00
101-110, 112 ... 10.00
111 Giant Collectors Edition (2.50) ... 35.00
113 (1988) actual 1st Harris Comics issue reprints ... 150.00
Annual 1 (1972): New origin Vampirella ... 225.00
Spec. pl 1 (1977, large square-bound) ... 25.00

VAMPIRELLA (Harris Comics)
Chaos one Card ... Flip Book, Vengeance pt. ... 3
Nov. 1992-No. 5, Nov. 1993 (2.95, color)
1 ... 4.00
2-4 ... 3.00
0-Gold ... 4.00
1, 2 w/ Bo cvr; also A, H, Hughes c on #1 3-1: 2nd printing ... 2.00
2 ... 10.00
3, 4 ... 7.00
1, 3, 5: 25 pg. holographic embossing card; 1: w/ Hughes c, 3: w/ Bo c, 5: w/ Bo & Hughes c ... 10.00
Flip Book 2: 25 pg. insert; 1: 1st Vampirella app. in Harris Comics; 2: Vampirella vs. Dracula ... 5.00
2: Today vs. 24 Centuries Ago; 3: Vampirella vs. Pantheon ... 5.00
5: Origin Retold ... 3.00
Annual 1 ('93): Death ... 3.00

VAMPIRES LOUNGE, THE
Feb. 1996-Present (2.95, color)
Big Entertainment
1: Ends Usa ... 3.00
1 Gold (#0.00) Gold Edition ... 10.00

VAMPS (DC Comics/Vertigo)
Aug. 1999-No. 5, Jan. 1999 (-.95, color, limited series)
mature readers
1: Ballard c ... 5.00
2-5: Ballard c ... 3.00
TPB (9.95) r ... 10.00

... HOLLYWOOD & VEIN
Feb 1996-No. 6, Aug. 1996 (2.25, color, limited series, mature readers)
1: 6: w/Wrightson-c ... 2.25

VANGUARD ILLUSTRATED
Nov. 1983-No. 11, Oct. 1984
Pacific Comics
1, 6, 8, 11: 2: Dave Stevens-c ... 1.50
7: 1st app. Mr. Monster ... 2.00

VAULT OF EVIL
Feb. 1973-No. 23, Nov. 1975
Marvel Comics Group
1 (1992) reprints Berger ... 3.00
2-23: 3,4: Bluewater-r ... 1.75

VELOCITY
Nov 1995-Present (2.50, color)
Image Comics/Top Cow Productions
1-3: Baisden-s, 2: Savage Dragon-c/app. ... 2.50

VENGEANCE OF VAMPIRELLA (see Vampirella)
Apr 1996-Aug. 97 (2.50, color)
Harris Comics
1 (1): 5th Dynasty Part one; 'bloodlust' wraparound c ... 20.00
1 (2): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1 (3): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1 (4): 5th Dynasty Part one; 'bloodlust' wraparound c ... 40.00
1 (5): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1 (6): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1: 2nd printing; 1: w/ Bo c ... 5.00
2 ... 40.00
3, 4 ... 7.00
1: 25.2 Polybagged w/trading card; 1: Bo-c, 2: Bo-c, 3: Bo-c, 4: Bo-c ... 10.00
Flip Book 2: Vampirella vs. Dracula ... 5.00
2: Today vs. 24 Centuries Ago; 3: Vampirella vs. Pantheon ... 5.00
3: Origin Retold ... 3.00
Annual 1 ('96): Death ... 3.00

VENGEANCE OF VAMPIRELLA (see Vampirella)
Apr 1996-Aug. 97 (2.50, color)
Harris Comics
1 (1): 5th Dynasty Part one; 'bloodlust' wraparound c ... 20.00
1 (2): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1 (3): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1 (4): 5th Dynasty Part one; 'bloodlust' wraparound c ... 40.00
1 (5): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1 (6): 5th Dynasty Part one; 'bloodlust' wraparound c ... 5.00
1: 2nd printing; 1: w/ Bo c ... 5.00
2 ... 40.00
3, 4 ... 7.00
1: 25.2 Polybagged w/trading card; 1: Bo-c, 2: Bo-c, 3: Bo-c, 4: Bo-c ... 10.00
Flip Book 2: Vampirella vs. Dracula ... 5.00
2: Today vs. 24 Centuries Ago; 3: Vampirella vs. Pantheon ... 5.00
3: Origin Retold ... 3.00
Annual 1 ('96): Death ... 3.00

VENOM (Marvel Comics)
ALONG CAME A SPIDER
Jan 1996-No. 4, Apr. 1996 (2.95, color, limited series)
1: 4: Spider-Man Carnage app. ... 3.00

LETHAL PROTECTOR
Apr 1995-No. 6, July 1995 (2.95, color, limited series)
1: 4: Spider-Man Carnage app. ... 3.00
2-6 ... 3.00

FUNERAL PYRE
Aug. 1993-Jan. 3, Oct. 1993 (2.95, color, limited series)
1, 2, 3: Hobgoblin-c/app. ... 3.00

LETHAL PROTECTOR (see Amazing Spider-Man #299)
Feb. 1993-No. 6, July 1993 (2.95, limited series)
1: Reprints origin ... 3.00
1: Gold variant; no price variations ... 10.00
2-6: Spider-Man app.-r-a ... 4.00

KNIGHTS OF VENGEANCE
Aug. 1994-No. 4, Nov. 1994 (2.95, color, limited series)
1: 4: 1 Red foil ... 3.00

SEPARATION ANXIETY
Dec. 1995-No. 4, May-1 1995 (2.95, color, limited series)

1: 4, 1 Embossing-c ... 3.00
SINNER TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1-5 ... 3.00

SUPER SPECIAL
Aug. 1995 (3.95, 52 pgs.)
1 flip book ... 4.00

THE ENEMY WITHIN
Feb. 1994-No. 3 Aug. 1994 (2.95, color, limited series)
1-3: Domingo & Martinez app. 1: Glow-in-the-dark c ... 3.00

... THE HUNGER
Aug 1996-Present (1.95, color, limited series)
1 ... 2.00

...THE HUNTED
May 1996-No. 3, July 1996 (2.95, color, limited series)
1-3 ... 3.00

...THE RACE
May 1994-No. 3, July 1994 (2.95, color, limited series)
1: 3, 1: Embossed cover ... 3.00

...THE MADNESS
Nov. 1993-No. 3, Jan. 1994 (2.95, color, limited series)
1: 3, Kelley Jones c/a, 1: Embossed-c ... 3.00

VEROTIKA
Mar. 1995-Present (2.95, color, adult readers, Avatar)
1, 2 ... 10.00
3: 10; 9: Pollina a, 10: nudity ... 3.00

VERTIGO (DC Horror/Dark Fantasy)
...GALLERY
1995 (3.50, oversize short)
1: Pin-ups by various; Millgan c ... 3.50

...JAM
Aug. 1999-3.95, color, 68 pgs.
1: Sandman by Gaiman, Swamp Thing, etc. ... 4.00

...PREY (Dr.)
1992 (75¢, color, 36 pgs.)
1: Vertigo previews, Sandman story by Gaiman ... 2.00

...V SIGNS
1993, 1994, 1995 (color)
Dr. Occult (1): 95 (7/94) ... 4.00
Pre-Geek (1): 55 (6/93) ... 4.00
The Phantom Stranger: 1 (3.50, 10/93) ... 3.50
The Eaters 1-4: 95, cover, 1995: Milligan ... 5.00

VERY HICKY
1993? Present (2.50, B&W)
Very Quirky Corner
1-3 ... 2.50
Calling A...Hellbabes (7.5, 2.50) 1-2 ... 5.00

V FOR VENDETTA
Sept. 1988-No. 10, May, 1989 (2.00, color mini-series)
DC Comics
1: 10: Alan Moore-scripts in all ... 2.00
TPB (1990, 14.95) ... 15.00

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov. 1995-No. 4, Feb. 1996 (2.50, color, limited series)

Walt Disney Giant #6

DC Comics
1 4 Rub-ons s 2.50

VIOLATOR (See Spawn #3)
May 1994 Nn: 3, Aug 1994 [1.95, color]
image Com cs/Extreme Studios
1–4–Allan Moore s, "..." variant c (5) 2.50

VISIONS
Nn: 9, 1979-Nn: 5, 1983 (B&W Fanzine)
Vision Publications
1: Flaming Camel stories 55.00
2-Flaming Camel stories 10.00
3-Flaming Camel stories 10.00
4-Flaming Camel covers and info 20.00
5 (1983) 1-page Flaming Camel 7.00
Note: Also Nn: 4, Wood became an annual publication of the Atlanta Fantasy Fair

VOGUE
Oct 1995 Present? (2.50, color, limited series)
image Com cs/Extreme Studios
1 3-Liefeld c 2.50
2-variant c 3.00

VOODOO-ZEALOT: SKIN TRADE
Aug 1995 (4.95, color, one shot)
Image Comics/Wildstorm Productions
1 ..... 5.00

VORTEX
1986 (2.95, color)
Eniny Comics
1, 1b: 1b-Kamuiga-c 3.00

WALT DISNEY GIANT
Sep 1995 Present (2.25, color, bi-monthly)
Gladstone Publishing
1-6, 1-Rosa s/c/a, 2-4-Dinc 5 #19, 3-Barks/Rosa c, 4-2
Black c 2.25

WALT DISNEY'S COMICS AND STORIES
Nn: 511, Nov, 1986-Nn: 547, April, 1990 (Color)
Nn: 548, May, 1990 Present
Gladstone Publ./Disney/Gladstone
511 Wuzzles app 20.00
512, 513 ..... 12.00
514-516, 520, 521, 523 Rosa a 7.00
517-519, 521, 522, 524-547, 548 Infinity-c, 547 Rosa-a 3.00
548 (1.50, 4/90) 1st Disney Usa 2.25
549, 551, 570, 572, 573, 577 575, 581, 584 ..... 2.00
550 (2.25) D.Duck by Barks 3.00
571-2,575, 68 pgs.-DDs Atom Bomb rpt by Barks from 1947 Chevron Premium 4.00
576, 578, 580, 582, 583 ..... 4.00
586-299-The Life and Times of Scrooge McDuck Pt. 2-7; Rosa c/a/scripts 5.00
292-299 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE ADVENTURES
(Uncle Scrooge Adventures #1 3)
Nov, 1987-Nn: 21, May 1990 (95¢, color)
Nn: 22, Sept, 1990-Present (1.50, color)
Gladstone Publ
1 ..... 8.00
2 5 5 Rosa s/a 4.00
6 18 7 14 Rosa art 3.00
20 21 1 1 95, 22 Rosa c/a 3.00
22 (1.50), Rosa cover, rr#s 436 ..... 5.00
23 (2.95, 68 pgs.)-Vs. Phantom Blot, Barks r-'... 4.00
24-26, 28, 31, 32, 34-36, 38, 25, 29, 33 (1.50)-Rosa c-25 rr#s 423 ..... 2.00
27-Guardians of the Lost Library, Rosa c/a/story-origin of the Junior Woodchuck Guardsbook 3.00
28 (2.95, 68 pgs.) rr#s 413 with restored missing panels, Rosa 4.00
30 (2.95, 68 pgs.) rr#s 412, Rosa c, 33 (2.95) 3.00
37 40-41 50 ..... 2.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, May, 1990, No. 280, Sept, 1993-Present (Color)
Gladstone Publ
246 ..... 10.00
247-249 ..... 4.00
250-1 50 68 pgs.) Reprints PC #9 ..... 15.00
251 256 ..... 3.75
252-3 50-52 pgs.-Barks reprints 4.00
254-260 ..... 3.00
261-277 ..... 2.75
278, 279 (1.95, 68 pgs.) 4.50
280, 283, 287, 294, 300 Begin 1.50 c, 283 Rosa c/a(p) 2.25
286 (2.95, 68 pgs.) "Happy Birthday, Donald" c 3.50
295-298 (1.50) 3.00

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987 No. 20, Apr, 1990 (95¢, color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Pub./Disney Com cs
1 ..... 7.00
2 r=Four Color #308 ..... 3.00
3 4, 6, 7 9 11 13, 15-18 ..... 2.00
5 8 Rosa art 3.00
12 Rosa story/art w/ Barks poster 4.00
14 r=C 29 The Mummy's Ring (Barks) 3.00
19, 20 (1.95, 68 pgs.) 3.00
21 Rosa c/a/secret of Hondorica (2.0 #46) 2.25
22 r=C 26-The Purloined Pup (Barks) 2.25
23-27,29,31 33,21,23,28 Rosa c, 31 Pit bulk c, 33 r=FC #408 ..... 2.00
28 (2.95, 68 pgs., r=FC 159 "Sheriff of Bullet Valley (Barks) 4.00
30 (2.95, 68 pgs., r=FC 367 "Christmas for Shacktown" (Barks 4.00
34, 39 41 50 34, 35, 37 Pi Buck s/a 1.50

WALT D'SNEY'S DONALD DUCK ADVENTURES
June, 1990 No 38, May 1993 (1.50, color)
Disney Comics
1 Rosa story & art (1st Disney essay) 4.00
2 38 ..... 2.00

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995 Present (1.50, color)
Gladstone Publishing
1–7 ..... 1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr 1990 (Color)
No. 243, June 1990 Present
Gladstone Publ./Disney Comics #241 280/Gladstone #281 on
210-of Ist Beagle Boy 15.00
211-218 ..... 15.00
219 Story Of The Sun by Rosa 8.00
220 Don Rosa story 5.00
221 222, 226, 227 Rosa a 3.00
231 240 245 Rosa story art 3.00
241 242 1.95, 68 pgs.) 3.00
243 249, 251 284 (1.50) 283 r=WDCS #98 ..... 2.25
250 (2.25, 52 pgs.)-Barks r 3.00
285 The Life and Times of Scrooge McDuck Pt. 1, Rosa c/a/scripts 10.00
286-299-The Life and Times of Scrooge McDuck Pt. 2-7; Rosa c/a/scripts 5.00
292-299 ..... 1.50

WALT DISNEY'S WOODY WOODPECKER
Nov, 1987 No. 21, May 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ
1 ..... 8.00
2 5 5, Rosa a/c 4.00
6 18 7 14 Rosa art 3.00
20, 21 1 1 95, 22 Rosa c/a 3.00
22 (1.50), Rosa cover, rr#s 436 ..... 5.00
23 (2.95, 68 pgs.)-Vs. Phantom Blot, Barks r-'... 4.00
24-26, 28, 31, 32, 34-36, 38, 25, 29, 33 (1.50)-Rosa c-25 rr#s 423 ..... 2.00
27-Guardians of the Lost Library, Rosa c/a/story-origin of the Junior Woodchuck Guardsbook 3.00
28 (2.95, 68 pgs.) rr#s 413 with restored missing panels, Rosa 4.00
30 (2.95, 68 pgs.) rr#s 412, Rosa c, 33 (2.95) 3.00
37 40-41 50 ..... 2.00

WANDERING STAR
1995 Present (2.50/2.75, B&W)
Pen & Ink Comics/Sirius Entertainment
1-9 (2.50) 5n-'5 Wind s/a w all 3.00
10, 11 13 pag s 2.75 c 3.00
12, 15, 12 (1/96, 2.50) 1st Seiko issue 2.50
17B-(11/96) 1 7 ..... 12.00

WANTED, THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972 No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (Milberg-ers)
1 Batman-story; Green Lantern-r/G.L.#7 ..... 6.50
2 Batman/Joker/Penguin-story reprinted from Batman #25 ..... 8.00
3-9 All DA reprints 4.00

WARRIOR: ENDANGERED SPECIES
Jan 1995-No. 4, Apr 1995 (2.50, color, lim ted series)
Image Comics/Wildstorm Productions
1, 4, 1 Gatefold wrap around c 2.50

WARRIOBED
Jan 1995 Present (2.50, color)
Image Comics/Extreme Studios
1 Liefeld c 3.00
2–3 ..... 2.50
3 3-variant c 3.00

WARLOCK (The Power Of...) (See Fantastic Four #66, 67, Incred ble Hulk #178, Infinity War, Marvel Premiere, Silver Surfer #4, Strange Tales, Thor 165)
Aug, 1972 No. 8, Oct, 1973, No. 9, Oct, 1975-No. 15, Nov, 1976
Marvel Comics Group
1 Day in needle by Kane 25.00
2–5 ..... 10.00
6 8 4 Death of Eddie Roberts 7.50
9-2nd Thanos saga begins; Thanos carnage, Starlin c/a 9.00
10 Ong-Iraqo Thanos & Gamora Thanos story 7.50
Thanos vs. Magus-story 30.00
11 Thanos app., Warlock dies 20.00
12, 14 Saga cont. 14-Last 25¢ issue 10.00
15-Thanos-story 20.00

WARLOCK (Special Edition on cover)
Dec, 1982 No. 5, June, 1983 (2.00, Direct)
Marvel Comics Group
1 6 Thanos r/Iris Tales 178-181, Warlock 9-15, Marv Team Up 55, Avengers Ann. 7, Marv 2 in 1 Ann. 2 ..... 5.00
Special Edition #1 (12/83) 2.25

WARLOCK
May, 1992 No. 0, Oct 1992 (2.50, collector in series)
Marvel Comics
V2#1 6-rr/Warlock Special Edition series 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992 No 42, Nov 1995 (1.75/1.95 color)
Marvel Comics
1 Silver Surfer begins Jason-c/a/story in 1-4, 7; sequel to Infinity Gauntlet, brief crossover w/ Warlock 2.50
2-Re-intro Moondragon 2.00
3, 24 26, 27, 7-Reintro The Magus, Moondragon app., 8, 9-Cosmos battles Thanos-c/a/p, 10-Thanos-c/a/p, 13-14, 18, 22 ..... 1.75
25 2 5 5? pg.) D r-Cal ntroduced, Brood x-r, Thor & Thanos app. 3.00
28-42, 28-Begin 95¢ issues, 0-back-to-1st sheet, 42 Final issue 2.00

WARLOCK CHRONICLES
June 1993 No 8-Feb, 1994 (2.00, color, mini-series)
Marvel Comics
1 (2.95, 1-foil-gra'ed & embossed c, origin retold; Starlin script, Begin, Keith Wil iams c, ... 3.00
2 8: Thanos & Mephisto-c-story, 4 vs. Magus-c-story 2.00

WARLORD, THE
Jan-Feb, 1976-No. 133, Winter 1988-89
Whitney Periodicals/DC (all prints/DC Comics)
1 Conl d from 1st Issue Special/ Mike Grell c 15.00
2 Bruno Warlord 8.00
3 5 ..... 5.00
6-10 6-Wrath Mamah, 9-New costume 4.00
11-20 11-Origin 3.00
21 40 37, 39 Origin Omac by Starlin 2.00
41-42 49 Sa 5 s/ Regents 41 ..... 1.50
43-32 pgs.-1st app. Rook 2.00
53 110 132 100 Double-size 3.50
131 1st, unfelle d Jo Jo (5/88) 3.00
133 Last issue (52 pgs., 1.50) 3.50
Annual 1 (1982) 2.00
Annual 2-6 (1983 87) 3.00

WAR MACHINE (See Iron Man #287, 282 & Marvel Comics Presents #132)
Apr 1994-Nn: 25, Apr 1996 (1.50, color)
Marvel Comics
"Arkvar" 1st app (no date, 25¢, B&W 16 pgs.) 0.75
1 (2.95, 52 pgs.) Cel ibrators Ed. embossed foil c-Castle app 3.00
1, 2 (50, 52 pgs.)-new/atural Ed., Cable app 2.00
2-14, 16-25 3 r-Begins 8 trading card short, Castle app., 2, 3-Deathlok app., 23 vs Iron Man 1.50
8-12 95, Polybagged w/16 pg Marvel Action Heroes preview and x-castle print/ red/yellow logo 3.00
15-U 50 Flip Book 2.50

WARRIOR
May 1995 Present (2.95, color)
Ultimate Creations
1-Warrior-c/a/Lshaw-c-a 3.00
Variant 7.00

WARRIOR NUN AREALA (Ancient c Press)
Dec 1994 Nn: 3, Apr 1995 (2.95, color)
1-Special Ed (5,000) 10.00
1 ..... 5.00
2 ..... 3.00
3 bagged w/CD 3.00
...PORTRAITS
Mar 1996 (3.95 color, one-shot)
1 pin-ups 4.00
...RITUALS
July 1995 Present (2.95, color)
1 3 ..... 3.00
...VS. RAZOR (See RAZOR) 3.00
May 1996 (3.95, color, one-shot)
1 Duane-c/a 4.00

WARRIORS
1993 s/f, B&W, one shot
CPD Producers
1 Jensen Daily Die ... 25.00

WATCHMEN
Sep 1986-Oct 12, Oct 1987 (mini-series)
DC Comics
1 .12 ... 4.00
Hardcover Collection: slip cased (Graph Dr Designs, nr) 12 w/new material ... 50.00

WEAPON X
Mar 1995-Aug 4, Jan 1996-11 93, color.
Marvel Comics
1 Age of Apocalypse ... 6.00
2 4 ... 4.00

WEAPON ZERO (Image Comics/Top Cow Productions)
June 1995-No 4, Dec 1995 / 50, color
1-4-3-version script ... 3.00
...VOLUME II
Mar 1995- Present 12.50 color!
1 5.5 version 1 ... 2.50

WEB OF SCARLET SPIDER
Oct 1995-No 4, Jan 1996, 1.95, color!
Marvel Comics
1 4 reg ars "Web of Scarlet Man ... 2.00

WEB OF SPIDER-MAN
Apr-1985-No 129, Sep 1995
Marvel Comics Group
1 50-page, black-and-white ... 40.00
2 3 ... 10.00
4 (7/1) Hulk cover ... 3.00
5 10-Punisher cover ... 7.00
11 20 15 (9/86) 1st app Venom (behind the scenes not shown) 19 Hero Hotline & Solo ... 5.00
27-New Hobgoblin-Maxwell cr 28-reprint app ... 15.00
30 Origin recap Rose & Hobgoblin revealed ... 15.00
31, 32 Six parts Maximum Carnage begins ... 10.00
33 37, 39-47, 49 ... 3.00
38 Hobgoblin app ... 4.00
48 Origin & 1st full app of Demogoblin (Demogoblin, cont'd from Spect. Spider-Man #147 ... 5.00
50 (1.50, 52 pgs) ... 2.50
51-58 ... 2.00
59 Cover: Spidey cont. from Sensational Spider-Man ... 10.00
60-65 68 69 71 72 74 77-94 Steve Ditko art/Rose & Hobgoblin ... 3.00
66 67, 86 87 Cosmic Spidey app as a super hero, 66 Demon Queen Hobgoblin, 1st Demogoblin ... 3.00
90 2.95, 52 pgs) Silver Sable app & Hobgoblin unmasks! ... 5.00
92 (no price) gold hologram (... 3.00
95 (reg 4.95 price variant) gold hologram ... 10.00
96-98, 101 103, 104 106 Nightcrawler & Rose app ... 2.00
100 (2.95, 52 pgs) Hobgoblin & Jonah New Spider-Armor ... 3.75

107-115: 107 Ironic Sandstorm, Sand & Quicksand app. ... 1.25
112-114, 118, 119, 121-124, 126-128, 132 Origin 1.50-c, Beyond-Awakening cont short, 113 Gambit app, 118 1st robo clone, Venom app, 119 Jesse Kaine, Scarlet Spider, Venom app, 127 Marc Spector pt. 2, 129 card insert ... 1.50
133-(2.95) Collector's Ed. polybagged w/Ltd. Ed. pg. preview of S-M cartoon & animation cel ... 3.00
137 (1.50)-Flip book, Peter Parker & Peppermint pt. 1, 138 (2.95)-Death of Gwen Stacy, Hobgoblin revealed, Mysterio app ... 4.00
139 (2.95)-Death of Hobgoblin/Green Goblin revealed, Mysterio app ... 4.00
140-(2.25)-Flip book w/preview of The Ultimate Spider-Man ... 2.25
143 (2.95)-Hardback Gwen Stacy cover ... 4.00
145-(2.95) Newsstand ... 3.00
Super Special #1, 3 (9) 1-Flip book ... 4.00
Annual 1 (85) ... 4.00
Annual 2 (86) Arthur Adams-c ... 6.00
Annual 3 (87) ... 3.00
Annual 4-(88)-Evolutionary War ... 3.50
Annual 5 (89) 2.00, Atlantis Attacks ... 2.25
Annual 6 (90) 2.00, Painteller backup story ... 2.00
Annual 7 (91) 2.00, Origin recap of Hobgoblin & Kid Gwen Goblin I & II Venom, Carnage & Hobgoblin ... 2.00
Annual 8 (92) 2.25, Venom story pt. 1 ... 2.25
Annual 9 (93) 2.95, Poly bagged w/card ... 3.25
Annual 10 (94) 2.95, 68 pgs ... 3.00

WEIRD MYSTERY TALES (Color Dr. 1080 Page Super Spectacular #1)
Aug-May, 1972 No. 24, Nov. 1975
National Periodical Publications
1 Wrightson-c/a ... 8.00
2 24-A Starr-a ... 3.00
3 Wrightson-c ... 3.00

WEIRD WAR TALES
Sept-Oct, 1971 No. 1-24, June, 1983
National Periodical Publications/DC Comics
1-Robert-a in 1, 4, 7, c-1, 7 ... 13.00
2 3 Deucalion-a, 2-Grandall-a 2 5 Wrightson-a ... 6.00
4 7-9 10 11 12-16 Toth-a ... 4.00
8 Neal Adams-c(a) ... 6.00
11-50 35-Grandall & Kubert-a ... 3.00
61 63 65 67 69 71 73 75-Reprints in Greatest Comics ... 101 Items to grab in Dollar Comics ... 1.00
66, 68 Franc Miller-a ... 2.50

WEIRD WESTERN TALES (see also WESTERN)
No 12, June-July 1972 No 70, Aug 1980 (Formerly All-Star Western)
National Periodical Publications
1 Jonah Hex app, Jonah Hex Back-up & Pow Wow Smith-r (1 Dazzle by Neal Adams, Wrightson ... 25.00
13 4th app. Jonah Hex, Neal Adams-a ... 15.00
14, 29, 34 Toth-a, 29-Origin Jonah Hex ... 10.00
16 Neal Adams-c(a) no Jonah Hex ... 8.00
16, 17 19 20, 30-38, Jonah Hex-r/a ... 3.00
No-a ... 4.00
18 1st a/l Jonah Hex-a(r) (7.8/73) & orig pts ... 7.00
39-70 39-Origin/1st app. Scalphunter & Jesse ... 2.50

WEIRD WONDER TALES
Dec, 1973-May 22, May, 1977
Marvel Comics Group
1 Wolverine (Wrych 48 style of Doom) ... 3.00
2 22, 19 22-Dr Druid (Brooms) ... 2.50

WEIRD WORLDS
Aug-Sept 1972 No 9, Jan-Feb, 1974, No. 10, Oct-Nov, 1974
National Periodical Publications
1 Jesse Cames, Warlord of Mars & Doves' ones begin a cl... DC app (1st cam c-(4) 10 are 20¢ issues) ... 5.00
2 7 7 Last Joker Carter ... 3.00
8-10 8-Joker/Wolf Rangers 1st app Ray Chaykin ... 1.75

WEIRDWOLF (Also see Dracula & Frankenstein)
Dec, 1966-No. 3, Apr, 1967
DeC Publish ng Co.
1 Top app. (Super Beast) ... 5.00

WEREWOLF BY NIGHT (Also see Giant-Size)
Sept, 1972 No 43, Mar 1977
Marvel Comics Group
1-Phlog a cons of Marvel Spotlight #4 ... 2.00
2 ... 1.00
3-5 ... 1.00
6-10 ... 1.00
11 20 15-Reincarnation of Dracula ... 1.00
21-31 ... 1.00
32 Origin/1st app Moon Knight (& 2nd app) ... 33.00
33-2nd app Moon Knight ... 15.00
34-36, 38-43 ... 3.00
37 Moon Knight cameo ... 5.00

WEST COAST AVENGERS
Sept, 1984 No 4, Dec 1985 (Mini-series)
Marvel Comics Group
1 ... 2.00
2-4 ... 1.50

WEST COAST AVENGERS (Avengers West Coast #48)
Oct, 1985 No 102 Jan 1994 (Regular series)
Marvel Comics Group
v2#1 .. 20 ... 1.50
21-47 ... 1.00
42 John Byrne-a/story begins, ends #45 ... 1.00
43-49 46 Becomes Avengers West Coast ... 1.00
50 Re-introducing Hellcat finish ... 1.50
51-74, 76-99 87 88 Wonder Man story ... 1.00
75 (1.50, 52 pgs) 1-F Four-c cont ... 2.00
100 (3.95, 68 pgs.) Red foil-embossed c, death of Mockingbird ... 4.00
101, 102 (1.00) 1-Alien app ... 1.00
Annual 1 (86) ... 2.00
Annual 2 (87,) 2.50 ... 2.50
Annual 3 (88) Evolutionary War ... 2.00
Annual 4 (89) 2.00, Atlantis Attacks ... 2.25
Annual 5 (90, 2.00) Annual 6 (91, 2.00) ... 2.00
Annual 7 (92, 2.25) Darkhawk app. ... 2.25
Annual 8 (93, 2.95) Polybagged w card ... 3.00

WESTERN GUNFIGHTERS
Aug 1970 No 33, Nov 1975 (1 68 pgs) 2.50 pgs.)
Marvel Comics Group
1-Gene Colan (cover/inside) no. ends #7 ... 5.00
2 33-2 Origin Ghost Rider reprint #1 30, Origin Black Rider pt. 2 ... 2.50

WESTERN KID, THE
Dec 1971 No 5, Aug 1972 (A 20¢ issue)
Marvel Comics Group
1 Reprints/Western Gunfighters ... 1.00
2 5 2-Rom to a Severin (... 2.50

WESTERN TEAM-U-P
Nov 1945-1947
Marvel Comics Group
1 Origin & 1st app. The Diabolic Pist ... 22.00

WETWORKS
(series, 1994 Present) (1 5/5/2 50, color)
Image Comics/Wildstorm Productions
1 July -or- c, Gatefold image and c
Portacio/Williams-c(a) ... 5.00
1 Chicago Convention Ed. ... 10.00
2-4 ... 3.00
2 Alternate Portacio c, see Deathblow #5 ... 1.00
3, 7 (2.50 6, 7, 8 17 13 Pistol a c-16 Tree From Heaven pt 4 17 Tree from Heaven pt 11 ... 2.50
8-(3.95, Newsstand, Wildstorm Image) pt. 7 ... 4.00
8 (2.50) Direct Market, Wildstorm Pkg pt 7 ... 2.50
Sourcebook 1 (10 94, 2.50) Stats & bios on cards ... 2.50

WHAM-O GIANT COMICS
Apr 1967, Newspaper size 98¢ one-shot, (all color)
Wham-O Mfg Co
1 Rocket & Goody Compton by Wally Wood ... 45.00

WHAT IF?
Feb 1977 No 47, Oct 1984
Marvel Comics Group
1 Reprints of Marvel Super-Heroes #12 ... 20.00
2 Origin Hulk retold ... 12.00
3-5 ... 8.00
6-10 & 3 Stevens a/r backup ... 7.00
11, 12 ... 6.00
13 Conan Buscema c-a ... 7.00
14-16 ... 5.00
17 Ghost Rider & Son of Satan app ... 4.00
18 26-29 18 Reign 25¢ c, 19 Spider-Man #2 Origin & Beam retold ... 4.00
27 28, 27 X-Men app, Miller c, 28 Dr Strange & Silver Surfer app ... 10.00
30 "What If Spider-Man's Clone Has Lived?" ... 15.00
31 Reign II 100 c, X-Men app, Wolverine app ... 15.00
32 41 37 Old X-Men & Sweet Surfer app ... 3.00
Special (1.00, 1 52, color) ... 2.00

WHAT IF...? (Third Series)
(July 1989-Present) (1 25 1 50 color)
Marvel Comics
1(21 Fred Journey ... 1.00
2 3 2.00, Punisher app ... 2.75
6 9-Men ... 1.00
7-Wolverine app., Infected strips ... 1.50
8 11 1-Wolverine c(a) ... 2.25
9 12, 8 Men ... 1.00
10 Punisher app ... 3.00
13-15, 17-21, 23, 27-29 33-Prof. X app ... Wolverine, 15-Cap, die-cut c, 21 X-Men ... 1.50
16 Cosmic Spidey & Wolverine ... 4.50
22 Silver Surfer by Lee/Buscema ... 2.00
24 Wolverine, Punisher app ... 2.75
25 (1.50 52 pgs. Wolverine app ... 3.00
26 Punisher app ... 3.00
30 (1 75 52 pgs ... 3.75
31-40 31-Cosmic Spidey & Venom app. 37 Wolverine ... 1.50
43-(1 75, 52 pgs)-Avengers vs. Galactus ... 3.00
42 (40) 51-60 41 Wolverine #4 Venom/Punisher, 45 Ghost Rider #2 Code Utray #7 Magneto #9 Silver Surfer/Thanos, 52 (Fr Storm, 54 Diablo) Heidi, 58 Punisher 99 Wolverine #0 X-Men Weds ago #1 Quasar ... 1.25
50 (2.95 52 pgs., Foil-embossed c, "What If Nick Had Kicked Wolverine" ... 3.00
61 (68 61 begin 1.50-c, bound-in card sheet, Spider Man, 74 X-Men 76 last Watcher issue, 77 X-Men 78-Bobby c, 80-Ka-X, 83 Daredevil, 84 Strange Tales, 85 Spider-X-Men, 86 Spider-Man #7 Silversurfer, 88-Spider-Man ... 1.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July 1975-No 7 July 1976 (Formerly Barbecue)
Charlton Comics
1,2 Byrne text illos (early a) ... 8.00
3-7 Staton a & Byrne c & text illos ... 4.75

WHERE CREATURES ROAM
July 1970 No 8, May 1, 1971 (Five hero reprints in all)
Marvel Comics Group

162-165, 167-169, 171-174, 1169-1170/ST: 3rd app. new Batgirl (cover and 1 panel) cameos! 17.00
166-Joker-c/story 30.00
175: 1 fb, Adams a/c/Joker 225.00
177: Joker/Joker team-up c/story 17.00
178, 180-187 ..... 8.00
179: 180-Giants G: 52 & G-44 ..... 15.00
189-c/fb 6.00
197-Giant G-76 ..... 15.00
198, 199: 3rd Superman/Flash race, see Flash 175 & Superman 199 ..... 75.00
200: 335, 384-Last 15¢ issue. 205: c/Shoring Knight by Frazetta. Teen Titans x-over. 205, 207-212-1/2¢. 52 pgs. 4.00
206 & Giant G-88 ..... 8.00
207: JAR. 215: intro Batman Jr. & Superman Jr. # 223-228 (100 pgs.). 244-252 (84 pgs.). 253-265 (68 pgs.). 266-282-1¢ pgs. 4.25
269: The Creeper by Ditko begins 5.00
270-272, 274-277, 279, 301-321 ..... 2.25
273: Begin a Superman/Green Lantern limited 2.50
300: 1.25 52 pgs.). New Teen Titans/JLA app. 3.25

WORLD'S FINEST
1990: 95 cents form (edition)
DC Comics
1-3: Gibbons s/p/Rude-c/a, Sa.Simon & Bauman team-up 10.00
4-10 ..... 6.00
11-19 (95-oct-3 ..... 3.00

X (See Comics Greatest World & Dark Horse Comics 68)
Feb 1994-May 25, Apr 1996 (2.00, color)
Dark Horse Comics
-7: 3 fb/Black x-over 2.50
8: 25, 8 (2.50)-Grendel c & app., 10-Predator app., 18-22-Valker c 2.50
-Hero Illustrated Special #2 (8.94) 3.00, 20 pgs. 1.00
-One Shot to the Head (1994, 2.50) 35 pgs.-M-series 2.50

X CALIBRE
Mar 1995-Jun 4, July 1995 (1.95, color)
Marvel Comics
-1: Age of Apocalypse 5.00
2-4 ..... 4.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb 1986: Preview
Marvel Comics Group
1 (7.25, 52 pgs.): Cord'a-ham FF 286; Baby Nathan app; origin #2 pgs. 12nd app. after X-Men 201! 35.00
2-4 ..... 8.00
5: 1st app. Apocalypse (1 pg. cameo) 6
6-10: 6-Apocalypse app. 3.00
7, 10, 10-Sabretooth app (11/86, 3 pgs.); cont'd in X-Men #212, 16 app. in X-Men comic 5.00
11-20, 13: Baby Nathan app. in Nuerback 4.00
21-22 ..... 3.00
23: 1st Archangel (cameo) 10.00
24: 1st Cull app. Archangel 10.00
25-26: Full Of The Mutants #224-26 ..... 4.00
27-30 ..... 3.00
31-37, 39, 41-49: 33-Origin Cyclops 2.50
38 (1.50) 52 pgs. 3.00
40: Liefeld-c/a, AXSE, 1st at Marvel!!! 1.50
50-51, 52: 50 app. Liefeld/McFarlane-c 2.00
51-53: Sabretooth app. 52-Liefeld-c(a) 5.00
54-59: 54-Silvestri-c(p) 2.00
60: 3 Techno Agenda, New Mutants app. 8.00
61: Cable 1st part 3.00
61, 62: 3 Techno Agenda, New Mutants app. 6.00
63: Pastoro/Thibert-c/a begins 4.00
64-67, 69, 70, 65-68: 3 Inf. Lee-c/pkts, 66, 67 Baby Nathan app. cont'd in #68 ..... 7.00
68: Baby Nathan is sent into future 5.00
71: New team begins: Sinoman-c/a/ begins 5.00
71-2nd printing (1/25-c) 3.00
72-74, 74-Last 1.00 c 1.50
75-(1.75, 52 pgs.) 3.00
76-83: 77, 79 Rio Sinoman a 1.25
84-86 (1.50)-(): Psyllaged w/ card, Jae Lee-a, 85, 86-Jae Lee-c 2.00
87-91, 93-99, 101: 87-92-Quesada-c/a, 88 1st app. Domino 1.25
92: (3.50, 68 pgs.)-Wraparound c w/Marvel hologram on c, begin X-Men 30th Anniversary, Quesada-c/a 6.00
92-2nd printing 3.50
100 (2.95, 52 pgs.) Collectors Ed., enhanced c/ 1st cover of Night Man 4.00
100 (1.75, 52 pgs.) Newsstand Edition 3.00
102-105, 107-111: 102-Beg in 3 1/2" c; bound in card sheet 3.00
106 (2.00)-Newsstand edition 3.00
105 (2.95)-Collectors ed/ Iron 3.00
108-124, 108-begin 1.95 c, 112 return from "Age of Apocalypse", 115 card-insert, 119-123-Sabretooth app., 123-Heard app. 124 w/"Onslaught Update" 2.00
125-(2.95) "Onslaught," Post app., return of Havok 3.00
Annual 1 (10/00), 2 (10/97 ..... 3.00
Annual 3 (98) Evolutionary War 2.50
Annual 4 ('99, 2.00)-Atlantis Attacks 2.50
Annual 5: ('00, 2.00) New Mutants x-over 2.50
Annual 6: ('01, 2.00)-New Warriors, X-Force app. 2.50
Annual 7: ('02, 2.25)-1st Quesada-c/a on X-Factor 2.25
Annual 8: ('03, 2.95)-Bagged w/trading card 3.00
Annual 9: ('04, 2.95)-Austin-a(i) 3.00
-Presence Of Love #1, 95)-Starlin scripts 5.00

X-FILES, THE
Jan 1995 - Present (2.50, color)
Topps Comics
1/2-w/certif code 20.00
1-Adaptation of TV Show, D. Ment Markets & Newsstand 45.00
-Special Ed Issue (1.95) (1-3 ..... 5.00
2 ..... 4.00
3-4 ..... 2.50
5-18 ..... 2.50
Annual 1-(3.95) 4.00
-Collectors giveaway w/Stan Wars Giveaway Mags (08/97) 10.00
-Indicators giveaway w/Merc Illustrated 15.00
-Comics Digest 1 (2.13 50) 3.00
-Special Ed Issue (1.95) (1-3 ..... 5.00
-Special Edition 2 (4.95) (4-6 ..... 5.00
-Special Edition 3 (4.95) (7-9
TPB (1995) 20.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1.00/1.25/1.50, color)
Marvel Comics
1 (1.50, 52 pgs.) Psyllaged with 1 of 5 Marvel Universe cards, Liefeld-(a)-1, (5), 1(p), 1-4 ..... 9.00
1-With Cable card 3.00
1-Psyllaging, metal-c/a/p, c-no bag or card 3.00
2, 2-Deadpool-c/story 2.50
4: Spider-Man x-over w/Spider-Man #16 ..... 3.00
5: 10, 7, 9, 10-Venom X-apps., 8-1st app. Sat Pack (successors Wild Pack + CABLE-GUIDED & MEPA, #?) 2.00
11-15, 19-24, 26-33, 15-Cable leaves X-Force, Cyclops a begins; ends #33. 26, 27-Cyclops c/story 1.50
16-18, 31-50: Psyllaged w/trad. trg card 2.00
25 (3.50, 52 pgs.) Wraparound c w/Cable hologram on c + Cable return 6.00
34-37, 39-43, 34-Begin 3-pt x-over, bound-in card sheet 3.50
36 (2.00)-Newsstand edition 2.00
38 (2.95) Collectors edition 3.00
40-43 (1.95) Deluxe edition 2.00
44-48, 51-57: 46-Return from "Age of Apocalypse" 2.00
Saltwestern app., 46-Onslaught, 49-Sebastian Shaw app., 52-Blob app., Onslaught, 55-in 5 4cl LL D, 56-Deadpool app. 57-3 Heroes X-Men c/story, "Onslaught" 2.00
58-(3.75) spotlight wrap-around for 6 ..... 4.00
59, 3 (95) Liefeld variant c 15.00
Ann'ual 1 ('92, 2.25)-Rob Liefeld c/a, 1st Cypulfo-a on X-Force 2.25
Ann'ual 2 ('93, 2.95) psychopaths wedding card; new X-Force 3.00
Ann'ual 3 ('94, 2.95, 68 pgs.) 3.00
-Ard Sp-Ger Mini Sabotage-en ('93/92 & 95-1998) 4.00
Force #1, 4 & 5, M #16 ..... 7.00
-and Cable '95 (12/95), 3 95, color 4.00

X-MAN
Mar 1995 - Present (2.95, color)
Marvel Comics
1 Age of Apocalypse 6.00
2 and prom 3.00
2 - 4 ..... 4.00
5: 1st & 2 Magazine Paper app., 10-Prof. X app., 12-Excalibur, 13-Marauders, Cable app., 14 vs. Cable, Onslaught app. 15-17 w/ rebirth, 17 w/"Onslaught Update," 18 X-Factor copy 2.00
"Onslaught" 2.00

X-MEN (Uncanny X-Men, Nov. 1462-present, see Giant Size)
Sept 1963 - Jan 1981
Marvel Comics
1-Origin & 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl see pg. 32), Magneto & Prof X ..... GD 375.00 FN 1125.00 NM 4500.00
2 1st app. The Sentinels ..... 1400.00 ..... 550.00
3 1st app. The Blob 350.00
4 1st app. Quicksilver, Scarlet Witch 2nd app. Magneto 485.00
5 Magneto & Evil Mutants c/story 345.00
6, 10: 6-Sub-Mariner app. 7-Magneto app. 8-Early Avengers x-over, 10-1st Sub Apa Ka-Zar 230.00
11, 13, 15: 15-Sing in Beast 200.00
12: Origin Professor X, orig n & 1st app. Juggernaut 265.00
16, 20, 19: 1st Mimic 160.00
21, 23, 29, 30, 27: Space Man cameo 75.00
22: 1st app. The Banshee 110.00
31, 34, 36, 37: 34-Adkins c/a 55.00
35: Spider-Man app. (10/67) 90.00
38: Origin of The X-Men Returns #138-57 ..... 75.00
39, 40, 39: New costumes 55.00
41, 49, 44: 1st app. G.A. Bizarro in FA 49-Sentinels c/ 1st Polaris 50.00
50: 1st Sentinels-c/a 55.00
51: 1st Sauron 55.00
53: Barry Smith c/a; 1st com'l book work 55.00
54, 55: Smith x-over, 54-1st c/a Sunmers emblazer becomes Havok 50.00
56: 57, 59, 63, 65, Adams a 48.00
58: 1st app. Havok in costumes 70.00
64: 1st Sunfire 55.00
66: Last new story with orig tal X-Men (57-70), 2 Mar batt e Hu # 40.00
67, 70, 72, All 52 pgs (67 reprints +2 70, end #93.) 24.00
month gap between #66 & 67) 24.00
68, 71-73, 83-85: 1st/X-Men #25 (Sphinx app.), 71-Last 15¢ issue 20.00
69: Howard the Duck previews pull-out #70 ..... 40.00
69: Death of Thunderbird 70.00
69, 99, 25¢ & 30¢ versions exist 50.00
100: Old X-Men vs. New X-Men exist 58.00
101: Wolverine origin c/ concludes 45.00
102-107, 102: Origin Storm 23.00
108: Byrne-a begins; X-Men, see Marvel Team-Up #53 1st for Byrne X-Men 45.00
109: 1st Hellcat 35.00
110-111 ..... 23.00
112-119 ..... 20.00
120: 1st app. Alpha/Fight comics 42.00
121: 1st app. Phoenix, Hellfire Club 42.00
122-128, 123: Shadow Man x-over 16.00
129: 1st app. Kitty Pryde; begin Dark Phoenix saga 24.00
130: 1st app. Dazzler by Byrne (2/80) 24.00
131-135 ..... 16.00
136, 138 ..... 14.00
137: Phoenix dies, dark-c/x-over 18.00
139: Wolverine's new costume 30.00
140: Alpha Flight app. Jones a/c/Starlin-p 24.00
141: Intro Future-X Men, Jones a/Starlin (99 new a/f) 30.00

The X-Files #11

X-MEN
Oct, 1991 - Present (1.00/1.25, color)
Marvel Comics Group
1 (1.50, 52 pgs.) Four different covers (a-d) by one. New team & Lee-c/a begins, exists #11 ..... 5.00
1 (3.95) Psyllaging set (cover a) double gatefold-c, sealed stock 6.00
2, 7, 4-Wolverine back to a of costumes!/92, same date as Wolverine #50, 6-Shadowking c/story, Thibert (1.6-9) 5.00
6: (10-8 Gambit vs. Bishop; c/story, 9-Wolverine vs. Ghost Rider, 10-return of Juggernaut 4.00
11, 13, 11: Last Lee-c/a, 12, 13: Thibert c/a 7.50
11: 5th Lee-a, ongoing, same as X-Men board game 3.00
14 (6-15 50-c) Polybagged w/ trad. trg card 2.50
17-24: 26-29: 31-28, 29-Sabretooth app. 2.00
25-(1.50, 52 pgs.) Gambit & Inhuman cm c, 20th anniversary issue 5.00
25-30th anniversary issue, Rob Liefeld-c/a, Magneto in color & Magneto Hologram, no price on cover 25.00
25 Gold 30.00
26 ..... 1.16, Rob Liefeld-c, bound-in trading card sheet 5.00
32-35, 32: Begin 1.50-c (some in card sheet) 3.00
-Gambit & Sabretooth c/story 2.00
36-37: 36-Sabretooth c/app. 4.00
38-44, 46, 49, 51-55, 42-43-Smith-a, 46, 49-Onslaught, 51-Wade x-begins, 51-Onslaught, 54-Xavier revealed as Onslaught, Augustine app., 55-Avengers, FF, Sentinels app., "Onslaught" 2.00
45 (3.95) 4mm issue, gatefold c 5.00
50 (2.95) 50-Omaught, wrap-around c 5.00
50 (1.95) 50-Onslaught, wrap-around fold-c 5.00
50 (2.95) variant c 4.00
Annual 1 ('92, 2.25)-Lee-c & layouts 2.50
Annual 2 ('93, 2.95) Polybagged w/ card, stmp, Fatal Embrace 4.00
Annual 3 ('94, 2.95, 68 pgs.) 3.00
-Special '95-(1.95) 4.00
-"Adrian" #1 ..... 1.00
-Rebel Attractions ('94, 17.95, TPB) (1-Factor #92, X-Force #25, Uncanny X-Men #304, X-Men #25, Wolverine #75, Excalibur #77) 18.00
-God Loves, Man Kills (8/94, 6.95, Graphic novel) 7.00
-The Coming of Bishop (4-95-12.95, TPB) (Uncanny X-Men #282, 285, #287 288 ..... 13.00

X-MEN ADVENTURES (TV)
Nov 1992-1996 (1.25, color)
Marvel Comics
1 Based on the TV cartoon series. 5.00
2-5, 3-Magneto c/story 4.00
6-10, 6-Sentinels c/story 7 Cable c/story 10 Archangel guest star 2.00
11-14, 13-Cable c/story 1.25
15-(3.25, 52 pgs.) 3.25
-VOLUME II
1 & 4, Bound in card sheet 1.25
9-13, 9 Begin 1.50 c 1.50

...ROUPHEIII
3-10 ¥(1995) ... 1.50

X-MEN 2099
Oct, 1993–No. 35, Aug 1996 (1.25/1.50, color)
Marvel Comics
1 (1.75)-Foil-c; Ron Lim/Adam Kubert-c/a ... 3.00
1 2nd printing (1.75) ... 1.75
1 Gold Edition (15,000 made); sold thru Diamond for $19.40 ... 20.00
2-7; Lim-c/a(p) begins. 3-Death of Tina ... 1.75
8-10; 8-Bagged 1.50-c; bound-in trading card sheet ... 1.50
20-24, 26-35: 32-Ramos-c ... 2.00
25 (2.50)-Double-sized ... 2.50
Special 1 (3.95) ... 4.00

X-MEN (Marvel Comics)
...: ALPHA
1994 (3.95, one-shot)
nn-Wraparound chromium cover ... 7.00
nn-(49.95) Gold logo ... 50.00
...ALPHA FLIGHT
Dec, 1985–No. 2, Dec, 1985 (Mini-series)
1,2: Paul Smith-a ... 4.00
...AND THE MICRONAUTS, THE
Jan, 1984–No. 4, Apr, 1984 (Mini-series)
1-4: Guice-c/a(p) in all ... 1.50
...ARCHIVES
Jan 1995–No. 4, Apr 1995 (2.25, color, limited series)
1-4; 1-3-Featuring Legion, Cameron's Schomburg a. 4-Featuring Magneto ... 2.25
...ARCHIVES FEATURING CAPTAIN BRITAIN
July 1995–No. 7, 1996 (2.95, color, limited series)
1-7-Reprints stories w/Captain Britain stories ... 3.00
...BOOKS OF ASKANI
1995 (2.95, color, one-shot)
1-painted pin-ups w/text ... 3.00
...CHRONICLES
Mar 1995 (3.95, color)
1-Wraparound-c; Age Of Apocalypse ... 7.00
2-Age of Apocalypse ... 5.00
...CLASSIC (formerly Classic X-Men)
No. 46, Apr 1990–? (1.25/1.50)
46-69, 71-78, 80-89, 91-98, 98, 93 ... 1.25
70, 79, 90, 97 (1.75-52 pgs.) 90-inf. 166 ... 1.75
100-110; 100-Begin 1.50-c; 104-r/X-Men #200 ... 1.50
...CLASSICS
Dec, 1983–No. 3, Feb, 1984 (2.00, Baxter paper)
1-3: X-Men-r by N. Adams ... 3.00
...FIRSTS
Feb 1996 (4.95, color)
1-r/Avengers Ann. #10, Inc. X-Men #266, Inc. X-Men #221, Inc. Hulk #181 ... 5.00
...OMEGA
June 1995 (3.95, color, one-shot)
nn-End of Age of Apocalypse ... 5.00
nn-(49.95) Gold ed. ... 50.00
...PRIME
July 1995 (4.95, color, 56 pgs)
nn-X-Men Reality Returns ... 5.00
...RARITIES
1995 (5.95, color, one-shot)
nn-reprints ... 6.00
...SPOTLIGHT ON...STARJAMMERS (see X-Men 164)
1990–No. 2, 1990 (4.50, 52 pgs.)
1,2: Starjammers ... 4.50
...SURVIVAL GUIDE TO THE MANSION
Aug, 1993 (6.95, color)
1-Spiral bound ... 10.00
...: THE EARLY YEARS
May 1994–No. 17, Sep 1995 (1.50, color)
1-16-r/X-Men #1-16 w/new-c ... 1.50
17 (2.50)-r/X-Men #17,18 ... 2.50
...: THE ULTRA COLLECTION
Dec 1994–No. 5, Apr 1995 (2.95, color, limited edition)
1-5: All pin-ups; 1 of 3 Boxwood gatefold c of X-Force; 5-Wraparound gatefold c w/pin-ups ... 3.00
...: THE WEDDING ALBUM
1994 (2.95, color, magazine size)
1-Wedding of Scott Summers & Jean Grey ... 3.00
...UNLIMITED PREVIEW
1995 (2.95, color)
nn-Kubert-c/a ... 3.00
...UNLIMITED
1993–Present (3.95, color, 68 pgs.)
1 ... 7.00
2-4, 9, 11, 12: Magneto origin. 11-Magneto & Rogue ... 4.00
8-Sabretooth c/story ... 7.00
10-Dark Beast app ... 4.00
...VISIONARIES
1995 (8.95, color, TPB)
nn-r/Adam & Andy Kubert-a ... 9.00
...VS. DRACULA
Dec, 1993 (1.75, color, 52 pgs.)
1-r/X-Men Annual #6; Austin-c(i) ... 1.75
...VS. THE AVENGERS, THE
Apr, 1987–No. 4, July, 1987 (1.50, color, mini-series)
1 ... 1.50
2-4 ... 1.50

X-NATION 2099
Mar 1996–Present (1.95, color)
Marvel Comics
1-(3.95)-wrap-around, foil-c; Ramos app ... 4.00
2-6; 2,3-Ramos-a; 4-Exodus cameo; 5-Exodus app (cameo); 6-Reed Richards app ... 2.00

X-O MANOWAR
Feb, 1992–No. 68, Sep 1996 (1.95/2.25/2.50, color)
Valiant/Acclaim Comics
1-Partial origin; Barry Smith-c/a(p) ... 15.00
2-Barry Smith-c/a ... 10.00
3-Layton-c/i ... 8.00
4-1st app. Shadowman (cameo) ... 10.00
5-8; 5-B. Smith-c; Rai app. 7,8-Unity x-overs; Miller-c ... 5.00
9-11; 12-1st app. Randy Calder ... 3.00
14, 15-Turok x-overs ... 4.00
15-Variant-Hot Pink logo, available in Wizard Pop Rap'd Comics Sleeves box, no price ... 5.00
16-24, 26-33, 35-36: 27-Armorines x-over; 27-29-Turok app.; 28-w/bound-in card; 30-Solar app. 1st app new armor 33-Chaos Effect; 36-w/bound-in "Small Plaza" card; 42-w/20 pgs B-illustrated preview Serena-a ... 2.25
25-(3.50)-Contains bound-in Armorines #0 ... 3.50
44-68 (2.50): 50-X, 50-O, 51, 52, 63-Solar app. 67-Goldens app. ... 2.50
0-(8/93, 3.50)-Wraparound embossed chromium-c by Jim Quesada; origin; Solar app. ... 3.50
0-Gold ... 50.00
Birthquake ...1993, 5.95, TPB)-Polybagged w/ copy of X-O Database #1 ... 10.00
Yearbook 1 (4/95, 2.95) ... 3.00
...IRON MAN: IN HEAVY METAL
Sep 1996 (2.50, color, limited series)
1-Intro/cameo Andy Smith-a ... 2.50

X-PATROL
Apr 1996 (1.95, color)
Marvel Comics
1-"Amalgam Comics"; Cruz-a(p) ... 2.00

X-TERMINATORS
Oct, 1988–No. 4, Jan, 1989 (1.00, color, mini-series)
Marvel Comics
1 ... 3.00
2 ... 1.75
3, 4 ... 1.25

X-UNIVERSE
May, 1995–No. 2, June, 1995 (3.50, color, limited series)
Marvel Comics
1,2-Age of "Age of Apocalypse" ... 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec, 1962 (Hanna-Barbera)
Gold Key
1 ... 40.00

YELLOW CLAW (See Giant-Size Master of Kung Fu 1-4)
Oct, 1956–No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (Marvel)
1-Origin by Maneely ... 550.00
2-Kirby-a ... 450.00
3, 4-Kirby-a; 4-Kirby/Severin-c ... 425.00

YELLOW SUBMARINE
Feb, 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
10000-902-With pull-out poster ... 185.00
...Without poster ... 50.00

YOUNGBLOOD (Image Comics/Extreme Studios)
(See Brigade #4 & Megaton Explosion)
Apr 1992–No. 4, Feb 1993 (1.95/2.50, color)
No. 6, June 1994–No. 10, Present (2.50, color, on-going series)
0-(12/93, 1.95)-Contains 2 cards; 2 covers w/green or beige logo, w/image #0 coupon ... 2.00
1-Contains 2 cards; Liefeld-c/a in all (1st Image comic), flip book ... 3.00
1-2nd printing ... 3.00
2-Blue-c; 7/92 mailed-w/2 cards; flip-book, 1st app. Shadow Hawk; Prophet, Berzerkers, Kirby & Badrock ... 5.00
2-2nd printing (1.95) ... 2.00
3-5, 7-10; 3-(10/92, $1.95)-w/2 cards; flip book; 1st app. Supreme w/back up; 4-(2/93)-2nd app. Bravura in The Pit; Bloodstrike app.; 7,8-Liefeld-c(p)/a(p)/scp; 8,9 (9/94); 9-10 Valentino a(p)/scp ... 2.50
6 (1.95, 52pgs)-Wraparound-c ... 3.50
Battlezone 1 (4/93-c; 4/93 inside; $1.95)-Arsenal back; Liefeld-a(p) ... 2.00
Battlezone 2 (7/94, 2.95)-Wraparound-c ... 3.00
...Yearbook 1 (7/93, 2.50)-Fold out panel; 1st app. Tyrax & Kanan ... 2.50
...ROLEPHEIII
Sep 1995–Present (2.50, color)
1-8; 1-8 Cruz app; 1-variant cf 1; "Rebornwatch; 4-"Extreme Destroyer" pt. 4; polybagged w/gaming card; 5-variant c; 6-Angela & Glory app.; 7-Shadowhawk c.app. ... 2.50
TPB (1/96, 16.95) c. ... 17.00

YOUNGBLOOD: STRIKEFILE
Apr 1993–No. 11, Feb 1995 (1.95/2.50/2.95, color, began as mini-series)
Image Comics (Extreme Studios)
1-flipbook w/Jae Lee-a/c; Liefeld-c/a in all; 1st app. The Allies; Giger & Glory (origin #1-Gold ed.) ... 2.00
3-4, 11-(2.50) 11-Polybagged w/trading card ... 2.50
5-10 (2.95); 5-8 Liefeld-c(p); 8 & 9, 11/94, 8-S/P app-c ... 3.00

YOUNG MEN
No. 24, Dec, 1953–No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch, & Sub-Mariner which are revived; Red Skull app. ... 800.00
25-28: 25-Romita-c/a ... 600.00

YOU'RE UNDER ARREST
Dec 1995–Present (2.95, B&W, limited series)
Dark Horse Comics
1-7-manga ... 3.00

ZEALOT
Aug 1995–Present? (2.50, color)
Image Comics/Wildstorm Productions
1-3 ... 2.50

ZEN INTERGALACTIC NINJA
1987 (1.75, B&W)
1-2-Copyright Stern and Cote ... 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50, B&W)
Parody Press
1-w/ flip story of Renn Intergalactic Ch'Kudhar ... 2.50

ZEN INTERGALACTIC NINJA (Entity)
No. 0, June (July), 1993–No. 3, 1994 (2.95, B&W)
0-3; 0-Gold foil stamped-c; photo-c of Zen model. 1-3 foil stamped-c ... 3.00
0 (1995, 3.50)-All New Color Special; chromium-c by Jae Lee ... 3.50
...COLOR
1994–Present (2.25, color)
1 (3.95)-Chromium die-cut-c ... 4.00
1 (2.25-c) ... 2.25
0 (2.25)-Newsstand; Jae Lee-c; All New Color Special #0 ... 2.25
2 (2.50)-Flip book format ... 2.50
2 (3.50)-Flip book format; polybagged w/chromium trading card ... 3.50
4,5 (2.50) ... 2.50
6-7 ... 3.00
...Yearbook: Hazardous Duty 1 (1995) ... 3.00
...Asheam - Tour of the Universe ... Flip cover
...MILESTONE
1994–No. 3, 1994 (2.95, color, limited series)
1-3-Gold foil logo; ...Defend the Earth ... 3.00
...SPRING SPECTACULAR
1994 (2.95, B&W)
1-Gold foil logo ... 3.00
...STARQUEST
1994–Present (2.95, B&W)
1-7-Gold foil logo ... 3.00
...THE HUNTED
1993–No. 3, 1993 (2.95, B&W)
1-(2.95)-Newsstand edition, foil logo ... 3.00
1-(3.50)-Polybagged w/chromium card by Sam Kieth, foil logo ... 3.50
2, 3 (2.95)-Foil logo ... 3.00

ZERO HOUR: CRISIS IN TIME (see SHOWCASE '94 #8-10)
No. 4(#1), Sept, 1994–No. 0(#5), Oct, 1994 (1.50, color, limited series)
DC Comics
4(#1)-0(#5) ... 1.50
"Ashcan" (1994, free, B&W, 8 pgs.) ... 8.50

ZORRO
Jan, 1966–Mar, 1968 (All photo-c)
Gold Key
1-Toth-a ... 55.00
2,4,5,7-9: Toth-a ... 35.00
3,6-Toth-a ... 28.00

ZORRO
Nov 1993–No. 11, Nov 1994 (2.50, color)
Topps
0-(11/93, 1.00, 28 pgs) ... 1.00
1,4,6-9,11: 1-Miller-c; 10-Jae Lee-c; 11-Lady Rawhide-c ... 2.50
2-Lady Rawhide app. (not in costume) ... 3.00
3-1st app. Lady Rawhide ... 4.00
5-Lady Rawhide app. ... 4.00
10 (2.95)-Lady Rawhide-c & app. ... 4.00

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BLUE RIDGE COMICS	SHOP 209- SMILEY'S FLEA MARKET	FLETCHER	NC	28732	704-687-2743
HEROES AREN'T HARD TO FIND, INC	CENTRAL AVE & THE PLAZA	CHARLOTTE	NC	28205	704-375-7462
HEROES AREN'T HARD TO FIND, INC	3234 SILAS CREEK PKWY	WINSTON-SALEM	NC	27103	919-765-4370
BALLISTIC COMICS	HWY 29 N	CONCORD	NC	28027	704-782-5309
REBEL BASE COMICS & TOYS	5309C EAST INDEPENDENCE BLVD	CHARLOTTE	NC	28212	704-535-0309
ACME COMICS #1	1808 SPRING GARDEN ST	GREENSBORO	NC	27403	910-855-0217
CAPITAL COMICS OF RALEIGH	3027-A HISSBOROUGH ST	RALEIGH	NC	27607	919-832-4600
HEROES AREN'T HARD TO FIND, INC	1306 THE PLAZA	CHARLOTTE	NC	28205	704-375-7462
OHIO					
QUEEN CITY COMIC & CARD CO.	6101 MONTGOMERY RD	CINCINATTI	OH	45213	513-351-5674
COMIC BOOK WORLD, INC.	4016 HARRISON AVE	CINCINATTI	OH	45211	513-661-6300
LAUGHING OGRE, INC.	4258 NORTH HIGH ST	COLUMBUS	OH	43214	614-267-6473
KENMORE KOMICS & GAMES	1020 KENMORE BLVD	AKRON	OH	44314	216-745-5530
JC'S COMIC SHOP	5239 HILL AVE	TOLEDO	OH	43615	419-531-6097
COMIC CONNECTION	1874 TAMARACK CR S	COLUMBUS	OH	43229	614-848-8161
QUEEN CITY COMIC & CARD CO	6600-V DIXIE HWY, RTE 4	FAIRFIELD	OH	45014	303-860-5805
OKLAHOMA					
NEW WORLD COMICS	6219 N MERIDIAN	OKLAHOMA CITY	OK	73112	405-521-1306
T-N-T DYNAMITE CARDS & COMICS	1618 S POST RD	MIDWEST CITY	OK	73130	405-737-8844
GARDNER'S USED BOOKS & COMICS	5805 S. 118 E AVE	TULSA	OK	74146	918-627-7323
OREGON					
EXCALIBUR BOOKS AND COMICS #1	2444 SE HAWTHORNE BLVD	PORTLAND	OR	97214	503-231-7351
FUTURE DREAMS #1	1800 E BURNSIDE	PORTLAND	OR	97214-1599	503-231-8311
NOSTALGIA COLLECTIBLES	527 WILLAMETTE ST	EUGENE	OR	97401	503-484-9202
PENNSYLVANIA					
EIDE'S ENTERTAINMENT	1111 PENN AVE	PITTSBURGH	PA	15222	412-261-0900
FAT JACKS COMICRYPT	2006 SANSOM ST	PHILADELPHIA	PA	19103	215 963-0788
COMIC CASTLE, INC	17 W FOURTH ST	WILLIAMSPORT	PA	17701	717 322 8763

THE COMIC BOOK STOP, INC.	2600 PLYMOUTH MEETING MALL	PLYMOUTH MEETING	PA	19462	215-836-1665
COMICS AND MORE, INC.	160 N GULPH RD	KING OF PRUSSIA	PA	19406	610-337-1555
SOUTH CAROLINA					
HEROES AREN'T HARD TO FIND, INC	1415-A LAURENS RD	GREENVILLE	SC	29607	803-235-3488
HEROES AREN'T HARD TO FIND, INC	W.O. EZELL BLVD	SPARTANBURG	SC	29301	803-574-1713
BOOK BUSTERS	2150 NORTHWOODS AVE F-7	N CHARLESTON	SC	29406	803-569-0836
HEROES AREN'T HARD TO FIND, INC	414 W BLACKSTOCK RD	SPARTANBURG	SC	29301	864-574-1713
HEROES & DRAGONS/SOUTH	1563-B BROAD RIVER RD	COLUMBIA	SC	29210-7301	803-731-4376
SOUTH DAKOTA					
RAINBOW SPORTSCARDS	2916 S MINNESOTA AVE	SIOUX FALLS	SD	57105	605-338-9519
TENNESSEE					
CLINTON CARDS, COMICS, & COLLECTIBLES	372 MARKET ST	CLINTON	TN	37716	615-457-5273
TEXAS					
HEROES & FANTASIES	742 BARCHESTER	SAN ANTONIO	TX	78216	210-341-5567
AUSTIN BOOKS & SPORTS CARDS	5002 N LAMAR	AUSTIN	TX	78751	512-454-4197
BEDROCK CITY COMIC CO	6521 WESTHEIMER	HOUSTON	TX	77057	713-780-0675
GOLDEN'S BOOKS & COMICS	3112 FRANKLIN	WACO	TX	76710	817-754-5729
UTAH					
COMICS UTAH	2250 W 5400 SO	SALT LAKE CITY	UT	84118	801-328-3300
VIRGINIA					
GEPPI'S COMIC WORLD-CRYSTAL CITY	1606 CRYSTAL SQUARE ARCADE	ARLINGTON	VA	22202	703-413-0618
RICHMOND COMIX	8517 MIDLOTHIAN TPKE	RICHMOND	VA	23235	804-330-3460
FOUR COLOR FANTASIES	80 WEEMS LN	WINCHESTER	VA	22601	703-662-7377
ANOTHER UNIVERSE	6383 SPRINGFIELD MALL	SPRINGFIELD	VA	22150	703-313-0404
B&D COMIC SHOP	802 ELM AVE SW	ROANOKE	VA	24016	540-342-6642
HEROES & VILLAINS OF YORKTOWN	1152 BIG BETHEL RD	HAMPTON	VA	23666	804-838-4431
BIG PLANET COMICS OF VA, INC.	426 MAPLE AVE E	VIENNA	VA	22180	703-242-9412
WASHINGTON					
O'LEARY'S BOOKS	3828 100TH ST SW	TACOMA	WA	98499	206-588-2503
INFINITE FRONTIERS	1300 N COLUMBIA CTR BLVD	RICHLAND	WA	99352	509-783-1678
WISCONSIN					
COLLECTOR'S EDGE COMICS	6800 S 6TH ST	OAK CREEK	WI	53154	414-481-5055
THE WESTFIELD COMPANY	8608 UNIVERSITY GREEN	MIDDLETON	WI	53562-0470	608-836-1948
THE WESTFIELD COMPANY	676 WHITNEY WAY	MADISON	WI	53711	608-277-1280
INTERNATIONAL					
GENUX COMICS	BERUTI 3335, PASEO DEL SOL LOC 6	BUENOS AIRES	ARGENTINA	1425	5418251799
ADELAIDE COMICS CENTRE	SHOP 7, JOHN MARTINS PLAZA	ADELAIDE	AUSTRALIA	5000	61822355593
ALTERNATE WORLDS	40 CHAPEL ST	WINDSOR VICTORIA	AUSTRALIA	3181	61-395-29-2255
QUALITY COMICS PTY LTD	872 HAY ST	PERTH	AUSTRALIA	6000	6193212168
DEVIR LIVRARIA LTDA	R AUQUSTO DE TOLEDO, 83	SAO PAOLO	BRAZIL	01542-020	55112428200
GOLDEN AGE 1	830 GRANVILLE ST	VANCOUVER	BC	V6Z 1K3 CAN	604-683-2819
PHOENIX COMICS	2523-A 17TH AVE SW	CALGARY	ALB	T3E 0A2 CAN	403-246-1706
B.A.'S COMICS & NOSTALGIA	121 OXFORD ST EAST	LONDON	ONT	N6A 1T4 CAN	519-439-9636
LIBRAIRIE ASTRO	1844 STE CATHERINE WEST	MONTREAL	QC	H3H 1M1 CAN	514-932-1139
PARADISE CARDS & COMICS	3278 YONGE ST	TORONTO	ONT	M4N 2L6 CAN	416-487-9807
WYLDSTAR	53 KING ST E	OSHAWA	ONT	L1H 1B4 CAN	905-728-4911
DISTRIBUTION UNIVERSE	55 CURE LABELLE	LAVAL	QC	H7V 2R2 CAN	514-686-4145
RISEN FROM THE ASHES	3067 PHARMACY AVE	SCARBOROUGH	ONT	M1W 2H1 CAN	416-491-9008
COMICS AMERICA	10-62 SCURFIELD BLVD	WINNIPEG	MB	R3Y 1M5	204-489-0580
WARP 1 COMICS & GAMES LTD	10320 81ST AVE	EDMONTON	AB	T6E 1X2	403-433-7119
PENDRAGON COMICS	3759 LAKESHORE BLVD.W	ETOBICOKE	ONT	M8W 1R1	416-253-6974
1,000,000 COMIX	513 B YONGE ST	TORONTO	ONT	M4Y 1Y3	416-944-3016
COMICS X-CTRA	1200 ST. LAURANT BLVD	OTTAWA	ONT	K1K 3B8	613-745-4353
ANOTHER DIMENSION I	324-10 STREET NW	CALGARY	ALB	T2N 1V8	403-283-7078
MODERN GRAPHICS	LOCHFELDSTRASSE 30	RASTATT	GERMANY	D-76437	608-836-1948
CLARK'S COMICS	SHOP 4,2/F CAUSEWAY BAY CTR	15-23 SUGAR ST	HONG KONG		85228907718
COSMIC COMICS	VIA MICHELI 7	SALSOMAGGIORE	ITALY	43039	39524574649
THE LEISURE CRAFT CO	220 ORCHARD RD #03-01	M10 PT ORCHARD	SINGAPORE	238852	657328366
PEP COMICS	KANAALDIJK NO 104A UNIT 5	HELMOND NW	NETHERLANDS	5702	31-492-054562
HET RAADSEL BV	NIJVRE HEMWEG 7E-7F	AMSTERDAM	NETHERLANDS	1013	31-206-840566
HAAGSE STRIPSHOP	WAGENSTRAAT 133	DEN HAAG AT	NETHERLANDS	2512	31703634115

THE F FILES

WHEN THE FAN STAFF BLEW INTO THE WINDY CITY, WE WEREN'T ALONE. THE CROWDS WERE HUGE, LINING UP AT LEAST AN HOUR BEFORE THE SHOW TO GET THE BEST DEALS AND MEET THE PROS.

THE LONGEST LINES ALL SHOW WERE BY FAR FOR WARRIOR (UPPER AND R) AND ALEX ROSS (LOWER). UNFORTUNATELY, FAN EDITOR MIKE RENEGAR, DAZED BY CELEBRITY, WAS AT THEIR SIDE THE WHOLE TIME.

TO ALL OF YOU WE MET AT CHICAGO CON '96, THANKS FOR STOPPING BY. IF YOU COULDN'T MAKE IT THIS YEAR, WE'LL LOOK FOR YOU THERE IN '97, THOUGH IT'S HARD TO IMAGINE THERE BEING EVEN MORE PEOPLE THERE! NEXT MONTH: SAN DIEGO.

JUST PLAIN STUPID
PART FOUR

The comics business is having a love affair with Hollywood, the same kind of love affair that's available to many young offenders sentenced to prison. Entranced by Hollywood's glamour and money, neither of which we'll be granted, and suckered by its culture of lies, publishers and artists alike are holding an industry-wide garage sale, and the price for our creations is cheap indeed. This garage sale is well-advertised, so much so that a cartoonist can't conduct a question-and-answer session with readers and not be asked what movie deals he's got going. I was recently interviewed by a very popular magazine that is purportedly devoted to comics. After being baited to defame other artists, I was asked a series of questions about movies. Not one question about my comics was posed.

It's love, wide-eyed, Just Plain stupid love. It's gonna cost us big-time. Along with losing the rights to what we create, we're picking up some really lousy habits. One of these

lousy habits could kill us. It would certainly cripple us, this habit.

We're stumbling blindly toward a rating system. We're well on our way to becoming the first branch of publishing to surrender the First Amendment's protection. And we're doing this without the censors even asking us to.

The stumbling starts, of course, with the current almost-universal use of cover "advisories." Sooner or later, somebody somewhere is going to pipe up and say that, to pick an example, Fantagraphics uses different advisories than Dark Horse or Kitchen Sink or DC. Next will come the call to standardize the use and meaning of the damn things. There's bound to be folks who'd love to "monitor" their use. There's always folks available who are eager as can be to "monitor" what other people do. Or what they can say. We'd end up with a gaggle of bureaucrats, responsive to political pressures of the moment and ever-shifting censorial fads. And each one of them would be packing an agenda of his or her own. Not to mention that we'll be burning a scarlet letter onto the cover of every comic book that doesn't reinforce the notion that all we do is pabulum.

Before we dive headlong into this cannibal's cauldron, may we please take a good hard look at *why* we're doing this?

What debate there's been about this has been murky, but four arguments for using cover apologies have surfaced.

Argument #1 goes that retailers need to have the information in their hands, if there's some comic book that shouldn't be sold to kids in their town. Months pass between reading solicitation text and opening boxes of comics, so they need a reminder. Fair enough. A genuine problem is raised. But you don't need a power sander to scratch an itch. Don't publishers, distributors, and retailers have lines of communication? Am I missing something? Aren't these people in business with each other? There's got to be some way to get the information from publisher to retailer that doesn't scar the cover. That way Bill Liebowitz in Los Angeles and Buddy Saunders in Dallas, two very different places with very different "community standards," both have a good idea of what they're getting, and can make their own judgments as to how they want to display the comics and who they want to sell them to. That way nobody's rights are restricted. If there's one thing it's easy to do these days, it's to get information from one place to another. It won't take Paul Revere.

Argument #2 is that the labels themselves will function as a force field, protecting retailers from censors. Anybody who believes that should spend a few months sitting on the board of directors of the Comic Book Legal Defense Fund, like I do. Every time a shop gets busted, CBLDF archangel Susan Alston sends each of us copies of the comics that the cops have seized. Most of the ones I've seen sport a "mature readers" or "adults only" notice on the cover.

Just for a moment, imagine you're a censor. What would YOU look for, walking through a comics shop, if you wanted to get it busted? Why bother to even open the things up, when the publisher's gone to all the trouble of flagging it for you right on the cover? Those Stars of David we're sewing on our sleeves are saving the stormtroopers a lot of effort.

If Arguments #1&2 are simply well-meaning, honest errors of judgement, the next two are positively delusional.

Argument #3 puts forth the notion that these things will educate the public. Most people out there think comic books are just kid stuff, this one goes, and by branding the ones that don't support their prejudice, we'll attract new, adult readers. This is utterly silly. What do you read into it when you see a warning on a rap CD? Does it tell you that this is just as good as Beethoven, that this is lofty work, worthy of serious attention? Of course not. All it says is that the lyrics are naughty. Further, by marking comics for grown-ups as an exception, we are only reinforcing popular prejudice. We're codifying that prejudice, sanctioning it. Besides declaring to the world that we're just kid stuff unless we misbehave, we're also passing along to the next generation of comic book cartoonists a stigma we, and they, don't deserve. It's not just ourselves we're selling out.

Then there's Argument #4, the one that says cover advisories will provide talent greater freedom. Freedom? Freedom to ask permission? "Can we be naughty now? Don't spank me, I said I was being naughty"... Yeah, that'll give us all the freedom in the world. We'll say we're sorry we've been naughty before anybody opens the comic. We'll confess before they get a chance to spank us.

No. Not in America, pal. We don't need anybody's permission. We are accountable only to our own consciences and to our collaborators—and to all the other people whose hands will touch our work, all the way down the line. Just as nobody can or should be forced to publish or sell or read anything they find despicable, so no cartoonist should be prohibited from writing or drawing anything he or she chooses to. Free will makes creativity possible. The free market provides plenty of checks and balances all on its own. And these built-in speed bumps, they work better than any censorship system, whether it be government-imposed or self-inflicted, ever could.

There's a few other arguments along these lines, but they haven't been made public, mainly because they're so repulsive. You'll only hear about them in private conversation. One is that retailers are too stupid to know their own community and clientele. Another is that publishers are just covering their own butts, making sure that they can hang the retailers out to dry if bad times ever come.

We're better than this!

What was it that got us into this business in the first place? Until very recently, it wasn't money. It was stories about heroes who stood tall when it counted. Surely we can apply a dollop of courage to our own behavior. Or at least a spot of intelligence.

It's way past time our field stopped acting like a little-kid hiding under the bedsheets reading comic books by flashlight, fearful of a parent's scorn. We're the parents now. We're in charge. And if we hand down to the next generation an artform that we've lobotomized and castrated, and for no coherent reason at all, we'll have reason aplenty for shame. We'll have been cowards, and worse.

We'll have been Just Plain stupid. ■

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Exploding from the pages of Medieval Spawn™/Witchblade™

ARCANUM

written/penciled by
Brandon Peterson
inked by
Batt

(är kā'nəm), n.
A great secret or mystery of nature.

For untold ages, men have searched the world for the ancient truths, the mysteries of immortality, wealth, and power that lie shrouded in the mists of time and legend. But the greatest of all secrets, the ultimate fate of humanity and the world, has been kept by one man for 800 years. The secret—the nature of the Apocalypse. He knows the forces and events that will lead to the end, and he knows the day it will all come to be.

The day is no longer a mystery.

It is upon us.

...The end is nigh, but the facts still remain hidden, and the man who holds the answers to the Apocalypse isn't telling.

He's smiling.

And waiting.

TOP COW™ COMICS

The inaugural issue of

BRANDON BATT

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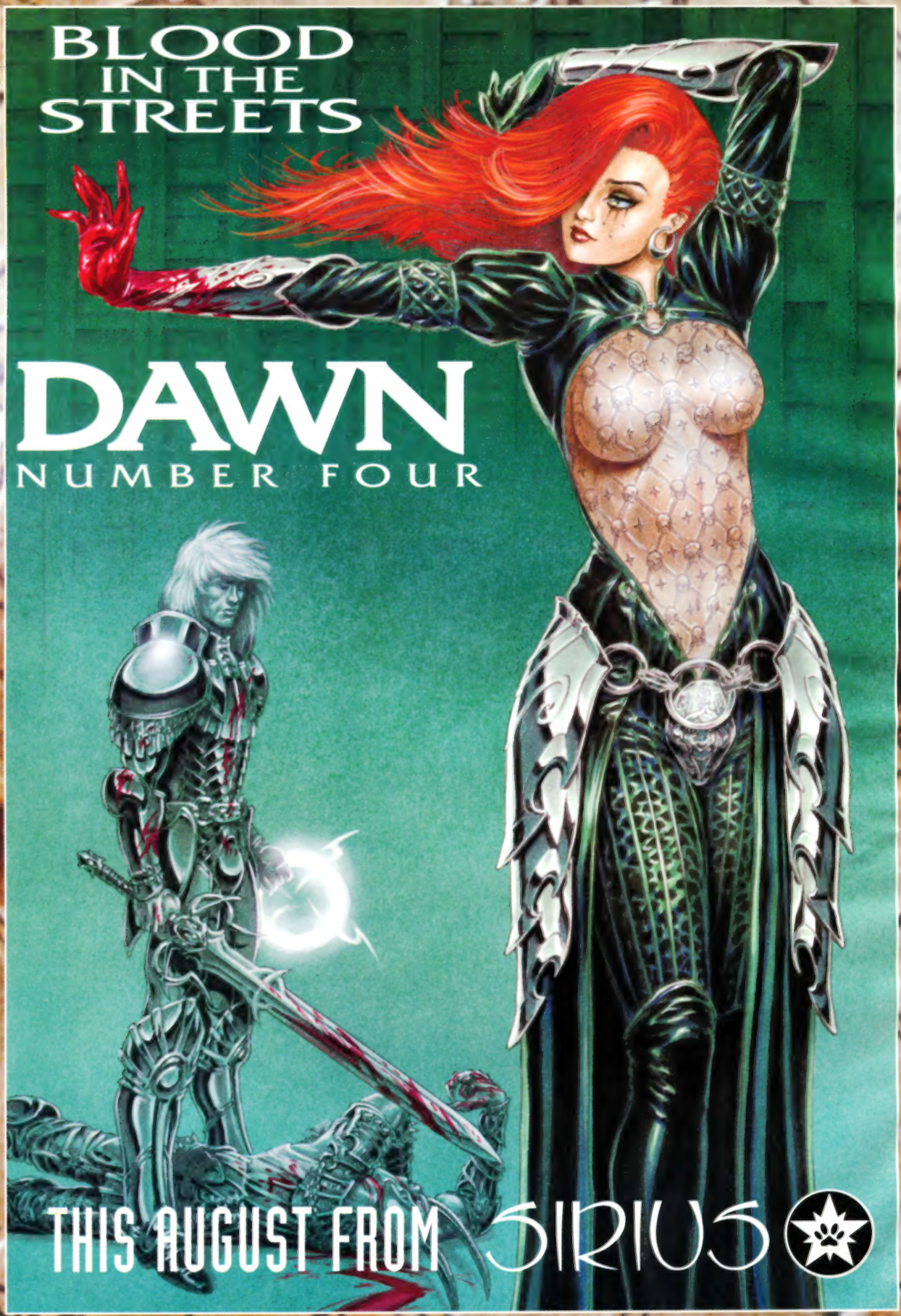

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